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No. 4
April 93
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COMIC BOOK COLLECTOR

THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE

DC Rises To New Heights With Vertigo

Exclusive Interview With DC Artist Jill Thompson

The Making Of A Comic Book– Step By Step

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No. 4
APR. 1993

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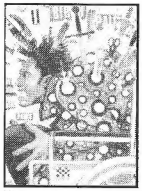

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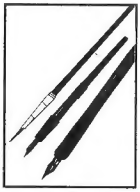

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Executive Editor
Joseph Gallo
Editor-In-Chief
Douglas Kale
Assistant Editor
Ian Feller
Contributing Editor
David Karp
Production Manager
Dale Jacobs
Price Guide Consultant
Joe Croce
Staff Writers
James Chambers, Steve Darnall, Mike Schwartz, Blair Kramer, Steve Fritz
Price Advisory Board
Gary Macri, Dragons Den, Yonkers, NY; Robert D'Emilio, The Comic Zone, Glendale, NY; Joe Davis, J&J Sports Section, Avondale Estates, GA; Michael Bradley; Collectors Kingdom, Huntington Station, NY; Michael Clark, Showcase Comics, Bryn Mawr, PA; Jimmy Wu, Comics Chameleon, Flushing, NY; Joe Croce, Jaybee Comics, Bethpage, NY; David Rotramel, 1,000,000 Comics, Overland Park, KS; Fred Ganczar, Starship Excalibur, Providence, RI.; Tom Metzger, World of Fantasy, Deer Park, NY.
Advertising Manager
Douglas Ingram
Circulation Manager
Martin M. Michalek
Newsstand Manager
Dale Fawcett
Business Manager
Judith Arnopolin

Editorial and Display Advertising Office
Comic Book Collector
155 E. Ames Ct.
Plainview, N.Y. 11803
(516) 349-9494
FAX (516) 349-9516

Business and Classified Advertising Office
Century Publishing Company
990 Grove Street
Evanston, Ill. 60201
Phone (708) 491-6440
FAX (708) 491-0459

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CBC Mailbox

And Now A Word From...

Here we go again, another wild ride through Comic Book Collector. If this is your first ride with us, hold on tight.

We are real excited about this issue. If you haven't already seen it, turn to the centerfold and check out the fantastic poster! It was great of DC to provide this artwork for all of us, hope you like it.

DC seems to be a theme this issue with an article on their new Vertigo line by Steve Fritz, and an in-depth interview of Sandman artist Jill Thompson by Steve Darnall.

There is also a very informative article by Mark Braun, for anyone who has ever wondered about the artistic process involved in producing a comic book. Find out how it's done, step by step.

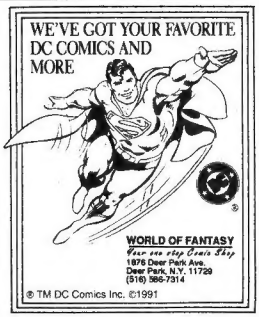
What evil lurks in the shadows? Find out in this month's installment of McQuade, Hero. That should have your curiosity peaked.

Well, your responses have come in like a tidal wave. Keep it up and we'll keep giving you reason to write. Send letters to : Comic Book Collector, CBC Mailbox, 155 E. Ames Ct., Plainview, NY 11803.

That's it for now, get ready, 3...2...1...BLAST OFF!!

Doug Ian

Doug Kale **Ian Feller**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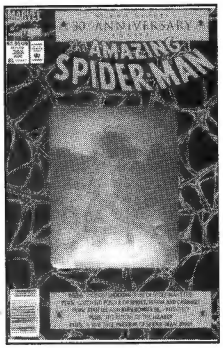
While I was looking through the CBC price guide I noticed that you did not list some comics in the Marvel and DC listings, such as Adventures of the Thing and Batman: Gotham Nights. I also noticed that Amazing Spider-Man #365 was listed at $1.25-2.00, but the cover price was $3.95. Overall I think your magazine has the most accurate price guide, and I like having a low and high price for each comic. I also like the rest of CBC and I hope that you will not raise the cover price.



Gabe Shanadelt
Montesano, Washington

Well, we're glad you like CBC and you'll be glad to know that there are no current plans to change the price, so enjoy the World's most inexpensive price guide. You'll also be happy to know that we have added Adventures of the Thing and Batman: Gotham Nights and the price of Amazing Spider-Man #365 has been corrected.

I'm very new to comic book collecting and have a lot to learn. I purchased a copy of Comic Book Collector #1 and I see you are listing Detective Comics #602-607 at $150 to $250, and issue #s 622-624, at around the same value. Can you please enlighten me to why this is? Was it a misprint?

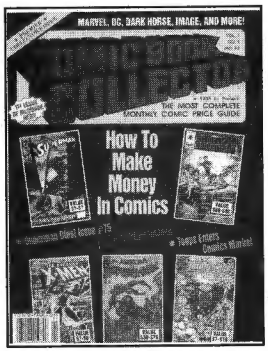
Sonja Stordivant
Yuma, Arizona

Yes, even us price guide editors miss one, once in a while. These prices are misprints and have been corrected. Thank you to everyone who wrote in or called to point this out.

Recently, I purchased the first issue of your magazine more out of curiosity than anything else. Let me tell you, I believe you have a winner, because your magazine is put together very well. In future editions I hope you will update it with additional price guide information.

I enjoyed Golden Age Extra and Silver Bulletins immensely, and I also loved your How to Grade Comics.

Well, I just thought I should tell you that your magazine is superb, excellent, the best I've ever seen. Keep up the good work.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COMIC BOOK COLLECTOR
THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE
How To Make Money In Comics

Karl A. Wagner
Wichita Falls, Kansas

Thanks a lot Karl for the kind words. We are very glad you like our magazine. In fact additional price guide information is being added as you read this. Glad you found How to Grade Comics useful and Golden Age Extra and Silver Bulletins will continue to get better with each coming issue.

ATTENTION Comic Book Collector Reader: If you have any thoughts or comments concerning the comics hobby or *Comic Book Collector*, please send them to: *Comic Book Collector*, Letters To The Editor, 155 E. Ames Court, Plainview, NY 11803. ■

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Through The Grapevine

VALIANT COMICS WILL BEGIN issuing **The Valiant Voice**, a free news and previews publication, by the people who know Valiant best, the staff and fans. The first issue, available in March, features interviews with Kevin VanHook, the writer of Bloodshot, and Kathryn Bolinger, inker and colorist of Rai and the Future Force. There is also a black and white center spread poster that kicks off the Valiant Coloring Challenge where fans can compete for valuable prizes. Fan letters, reader reports from around the world, and inside information are also included.

THE RUBBERS BROS. ALONG with the University of Massachusetts and WGBY-TV are planning on producing a thirty minute video to educate the public about AIDS. Ten minutes of the video will be an animated program using characters from the Rubbers Bros. comic books. The animation segment will carry a subliminal message about condoms and how they should be used as a health tool to slow down, as well as prevent the spread of the AIDS virus. State-of-the-art computer animation will be used and developed by the Education Animation Group, a non-profit computer research group affiliated with the Department of Computer Science at the University of Massachusetts. The live video portion will be produced in the WGBY-TV broadcast studios. For more information about helping to fund this project contact The Rubbers Bros. Reading Club, P.O. Box 431-CBC, Wilbraham, MA 01095-0431 or call 1-800-745-1057.

WALTER KOENIG, THE ACTOR best known for his portrayal of **Chekov** in the **Star Trek** movies and TV series, has signed with Malibu Comics to launch his first full color superhero title, **Raver**, in April. Dan and David Day, artists of the recent Spider-Man/Venom comic for Marvel

and Unicef, will illustrate the series.

In Raver, the universe is in a state of rapid decay. The few stars that can still support life are quickly reaching their population limits so there is a need for the creation of new habitable planets. Norman Walters of Grinnell, Iowa has been chosen as the Johnny Appleseed of new worlds. Raver must enter the lunatic creations of his own twisted mind and set them right or remain a prisoner.

Koenig joins William Shatner as the second Star Trek Alumnus to move into the comics field.

* * * * *

IMAGE COMICS' YOUNGBLOOD and **Brigade scripter Hank Kanalz** took over Malibu Comics' **Ex-Mutants** at issue #4, released in February. Hope you didn't miss it. There may still be time to pick it up if you hurry. If not catch **Ex-Mutants #5** available this month.

* * * * *

WE SAID IN CBC #3 (MARCH) to stay tuned for more information about **Malibu Comics' Ultraverse,** so here it is. Coming in June, Malibu will release a full line of interrelated superhero comics by some of the best creators in comics. Here is what a few of them said about the new Ultraverse. Steve Englehart commented, "This is the first time in a long time that a company has asked me to be as creative as possible without being subject to corporate whim. It's an excellent concept for a company, and reminds me of the Marvel of old when they were at their most creative." Len Stazewski said, "I'm really excited about the development of the Malibu Ultraverse. The ideas are so broad based that I feel it will offer something for everyone." James Robinson said, "It's very exciting to be working on a project with such talented writers. I'm particularly enthusiastic to be creating a new reality from the ground up." Looks like a hot one!

* * * * *

1993 IS A BIG year for fans of **Rob Liefeld's Youngblood**, with the release of several new Youngblood related projects. The most notable is the new **Image Comics** mini-series, **Youngblood: Strikefile**. Liefeld and hot artist **Jae Lee** set the pace in a four issue mini-series with stories featuring two hot Youngblood characters, Diehard and Chapel. Liefeld will do a three-part Diehard story, while he and Lee will collaborate on a two-part story featuring Chapel, that will tie in to events in both Spawn and the upcoming Youngblood on-going series. The remaining issues will feature work by David Williams, Jason Pearson and newcomer Chap Yaep. Youngblood: Strikefile is scheduled for release this month so keep your eyes open.

* * * * *

MALIBU COMICS HAS SECURED the exclusive rights to produce a comic book series based on the TV series **Star Trek: Deep Space Nine**. Malibu will publish a full color monthly series to begin a few months after the January launch of the TV show. There will also be special issues and mini-series' based on the show that will most likely be published on a quarterly basis. The comics will be done by Malibu Comics' own writers and artists and they will create new stories as well as adapt scripts from the TV show. No retail price has been set yet.

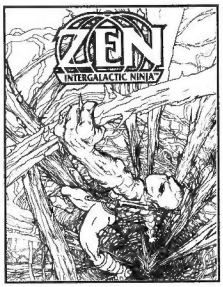
* * * * *

IT'S THE THIRTIETH ANNIVERSARY for two of Marvel's hottest books, **the Avengers and the X-Men**. To celebrate these special events, commemorative **hologram covers** will appear on these anniversary issues, much like last years Spider-Man anniversary holograms.

Avengers #360, the first of the commemorative covers, will feature a bronze foil cover of The Vision. Issue #363 will feature a silver foil cover, issue #366 will feature a gold foil cover, and a special platinum foil cover will appear on issue #369.

The X-Men celebration will be even more elaborate, beginning with a double sized Uncanny X-Men #300 that will start a storyline running through the summer's other anniversary issues. That storyline will run through X-Factor #92, X-Force #25, Uncanny X-Men #304, X-Men #25, and Wolverine #75. All these will feature special hologram covers.

SHIPPING IN APRIL FROM Zen Comics is Zen Earth Day Annual #1-and-Only. For the first time in two years a full-length story by Zen-creators Steve Stern and Dan Cote will appear, and is titled **"Doomsday For Zen?"**. This is the story of the to-the-death battle between Zen and a serial planet killer named Qwake. Yes, this is a satire of the death of Superman and yes, Zen does actually die. Like the Superman book, each page in this Zen annual will be full page black and white illustrations. The Zen Earth Day Annual will feature a **Metalloid cover** with artwork provided by hot artist **Sam Kieth**. Watch out for that stalagmite Zen!!



HEY ALL YOU ELVIS FANS, check out card #287 of the Elvis Collection card set from The River Group. Elvis a comic fan? Who would have guessed. And Archie Comics no less. Shouldn't "The King" have read something by Jack "The King" Kirby.

IN CBC #2 (FEBRUARY) we mentioned an Elfquest signing tour. Well, it started in January and is well under way. Wendy and Richard Pini, co-creators of the Elfquest series, will be on the road through the end of 1993 and possibly even into 1994. This tour will feature a special signed print which will be available only to those who show up at each location and present a store coupon that Warp Graphics will provide. Keep a lookout for them at a store or convention near you.

SMASH!, BOOM!, POW! tip of the month: Watch out for **Turok, Dinosaur Hunter #1**, from Valiant in April. If you thought Bloodshot #1 was big, wait till this is released. ■

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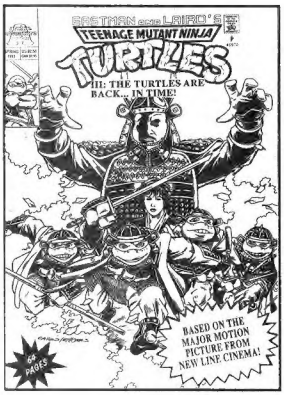
What's New In Comics

ARCHIE COMICS

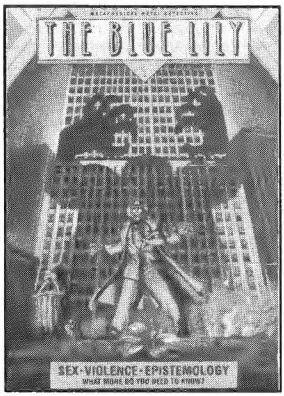
ARCHIE COMICS presents the adaptation to the third of the phenomenally successful live action Teenage Mutant Ninja Turtle feature films. In **Teenage Mutant Ninja Turtles III—The Turtles Are Back ... In Time,** the Turtles find themselves propelled into the past to ancient Japan, where a Shogun castle is under siege by rebels. Meanwhile, four samurai and a prince find themselves transported to modern day Manhattan, where they encounter Splinter and Casey Jones. The adaptation comes in two formats: $4.95 prestige format and $2.50 newsstand edition. The script from the movie is adapted for both versions by Dean Clarrain with art by Chris Allan and Brian Thomas. The prestige version features painted interiors by Steve Lavigne and a cover by Turtles kingpin **Kevin Eastman,** painted by Eric Talbot.


TEENAGE MUTANT NINJA
TURTLES
III: THE TURTLES ARE BACK... IN TIME!
BASED ON THE MAJOR MOTION PICTURE FROM NEW LINE CINEMA!
64 PAGES

DARK HORSE

BOND, JAMES BOND. If you like the way that sounds keep an eye out for this new James Bond series, **James Bond 007: A Silent Armageddon #1 of 4.** This series takes Bond to new dimensions of adventure. Death in virtual reality. Has Bond met his match in the form of Omega, a computer that has acquired the most valuable possession of all—consciousness? Bond looks for help from a most unexpected source—a thirteen year old girl.

No science fiction or mystery fan will want to miss **The Blue Lily #1 of 4.** What do you get when you cross a hardboiled private investigator with a sentient robot? None other than Rusty Spade, metaphysical metal detective. What starts out as a simple missing persons case leads Rusty down a dizzying path of intrigue, high finance, and corporate crime, all set against a futuristic backdrop in which entire solar systems are bought and sold on Wall Street. This $3.95 book contains 48 color pages and no ads.



If you are a fan of **John Byrne's Next Men,** keep an eye out for the upcoming collected versions. There will be a $49.95 hardcover edition, limited to 1,000 copies, and a $16.95 trade paperback. Both versions contain 184 pages and a new painted cover by Byrne.

Dark Horse Comics #8 introduces comicdom's newest hero, **"X,"** a violent force against crime in the dark and gritty underbelly of the city. Also included in this issue is a new **James Bond** story, "Light of My Death," and the continuation of **Robo-Cop:** Invasions part 3 and **Star Wars: Tales of the Jedi** part 2.

DC COMICS

THERE'S A NEW **LOBO** one shot on the way and this one doesn't have a Mature Readers label on it. It's called **Lobo: Portrait of a Victim #1,** written by Alan Grant, pencilled by Val Semeiks and inked by Glenn Fabry. This one shot looks at Lobo from a different point of view. Lobo's latest victim, John Doe, recalls how he stumbled into the wrong place at the wrong time. Doe is out for a beer with his buddies in the same bar Lobo is meeting his date. Lobo finds it is his duty to beat the frag out of Doe for no reason. While he's lying in a hospital bed, he meets his chain-wearing, leather-clad, cigar smoking insurance investigator from Czarnia.

DC's tiniest hero returns in **The Atom Special #1.** Ray Palmer is losing control. Years of changing size have driven him to the breaking point, and he begins to have horrible flashbacks from his tormented past. Meanwhile his friend Professor Hyatt is attacked through Hyatt's high-tech Time Pool. Hyatt has a clock shaped time bomb stuck to his face and it may just be the Atom's oldest enemy, Chronos.

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MURDERERS

This set has created more controversy than any other card set in history. Learn about the 52 disciples of evil in the security of your own home, where you can feel safe. The artwork was created by two demented, underground LA artists.

MAFIA

The mystery of the organized crime has created much speculation. Since the Mafia denies to exist and does not give press releases, very little factual information is known. Mother has gathered data on various aspects of the underworld. This includes rare pictures and bios.

WILD WEST BADMEN

This card set is the history of the legendary badmen of the wild west. The front side of the card is authentic "Reward Art". This particular art includes reward posters, handbills, newspapers and execution invitations. The backsides include factual bios.

ASSASSINS

This set is a combination of photos and bizarre illustrations. The backside of each card captures details of each assassins life and death. The pulse pounding bios bring to attention the startling facts of these weird humans.

As seen on television including: *Primetime Live, Entertainment Tonight, Phil Donahue and Montel Williams.*

BETTY PAGE

Betty was one of the most popular pinups of all time and 30 years later her timeless images are as popular as ever. The pinup Betty, posed from cheesecake to bondage. Betty Page has been immortalized in these card sets. Choose series II, III, or IV.

TOXIC WASTE ZOMBIES

Environmental data is gathered in an informative, yet disgusting volume of Toxic Waste Zombies. Startling facts of humanoids vs. nature have been gathered by top agents under the freedom of information act. The dreadful truths unfold in 40 full toxic color cards.

As seen in the following newspapers: *Los Angeles Times, Chicago Sun, New York Post, New York Daily* and others.

As seen in the following magazines: *Penthouse, Chic, HighSociety, Hawk, Time, Crime Beat, Buzz* and others.

1950's PINUPS

These cards feature gorgeous gams of striptease. This set includes Tempest Storm the Bay Area temptress; the torrid Blaze Starr from the east coast; hot dice, Lili St. Cyr from Las Vegas; and the immortal Betty Page. The flipside contains interesting 50's nostalgia and bios.

FRENCH POSTCARDS

This set includes the exotic photos of French Postcard Art from the 1890s to the 1930s. These photo images are of beautiful women in an array of artistic poses. These pictures were taken with large format cameras for uncompromising clarity. The photography is from studios in France, Italy and the U.S.

NOSE ART

This is a set of cards dedicated to the American Folk Art that decorated the noses of combat aircraft of World War II and the Korean War. The gorgeous pinups that adorned the planes are captured. A good portion of these photos were taken from the Air Force Strategic Squad.

All cards are a complete set and come packaged in a display box. Each set has at least 40 cards. Some sets are full color, with others printed in two colors. Every set has a press run of less than 10,000. Actual card size is 2 3/4" X 3 3/4".

Send $10.00 per set, check or money order. Include $3.50 shipping and handling to the total. Canadian residents send U.S. currency money orders and add $5.50 to the total for shipping and handling. California residents add 8% sales tax. Include your name, FULL address (PRINT CLEARLY), list of items and quantity. For 30-page catalog add $3.00. Allow 3 to 4 weeks for delivery, slightly longer to Canada. No credit card orders. No COD orders. These very special collector card sets are intended for adults. You must provide a signed statement that you are over 18 years of age.

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FREAKS & ODDITIES

Branded freaks of nature' by society, they served to amuse and astonish curious onlookers. These explicit photos of human phenomena are truly amazing. Included in the sets are siamese twins, dwarfs, giants, pin heads, human torsos, hermaphrodites, and more bizarre freaks of nature. Choose series I, II, III, or IV.

BEAUTY & SKIN ART

This is a collection featuring the spirit of tattoo and other body ornamentation. Described are philosophies behind piercings and tattoings as revered and menanced in some cultures. You may change your perception of skin art after you view these fascinating cards.

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DC Comics continues it's launch of the **Milestone** line with **Icon #1**. In this debut issue, written by Dwayne McDuffie with art by M.D. Bright and Mike Gustovich, with covers by Deny Cowan and Jimmy Palmiotti, a marooned alien walks among the people of Dakota, masquerading as the conservative African-American lawyer Augustus Freeman IV. When 15 year-old Raquel Ervin breaks into Freeman's house, she finds more than just another rich guy, she finds a role model. Raquel talks him into becoming Icon, the hero of Dakota. **Icon #1** comes in two versions, a polybagged, direct market version, that includes a color poster of the cover, a Who's Who style profile, a SkyBox trading card, and set "C" (third 4 parts) of a giant 16 part puzzle.

DC Comics continues to expand it's Vertigo line with two new titles: **Kid Eternity and Sebastian O.**

In **Kid Eternity #1**, Kid Eternity is young, irreverent ... and dead. Blessed with the power to raise dead souls, he's on a mission to elevate humanity to it's next evolutionary level, but first he must get his own act together. This new ongoing monthly series takes over were the prestige mini-series left off. Written by Ann Nocenti (Daredevil) with art by Sean Phillips.

The new **Vertigo** mini-series **Sebastian O** takes place in an alternative London of the 1890's. In **Sebastian O #1** the discovery of computer technology and the advent of virtual reality puts a wicked spin on the decadence, scandal and perversion bubbling just beneath the surface of prudish morality. Sebastian O, a quintessential Victorian dandy, escapes from an insane asylum to wreak refined havoc on the gentlemen who put him there. Written by Grant Morrison with art by Steve Yeowell.

THE CHARACTERS FROM THE TV series return in **Dinosaurs #2—Cartoon Tales.** This 48 page, $2.95 second issue, includes three stories based on the TV series. In "Invasion of the Dino-Snatchers," aliens are taking the place of the Sinclair family. The only one who can stop them is baby Sinclair. In "Frannie I Blew Up The Baby!", Baby gets big-- real big-- and gets Mr. Richfield so mad that he wants to fire Earl. In "The Pest Years of Our Lives," the Sinclair household is invaded by talking roaches and Baby grows extra arms. Just another typical day in 60,000,000 B.C.

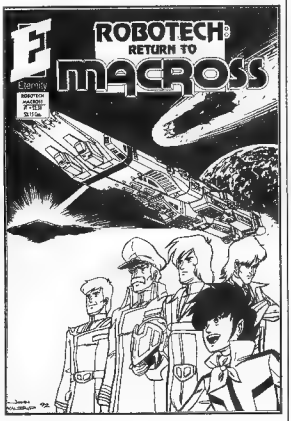
The special sequel to the hit Disney animated feature Aladdin continues in **Aladdin #2—"More Arabian Nights."** Jafar, now transformed into a genie and held prisoner in a lamp, seeks a pliable master he can manipulate in his plot to gain revenge against Aladdin, Jasmine, and the Sultan. Written by John Blair Moore with art by Jaime Diaz Studios.

A NEW ANTHOLOGY from **Eternity,** titled **Eternity Triple Action #1,** brings together three stories under one cover. The first story is **Amazon Gazonga.** Gazonga has come of age and it is time for her to prove she is an Amazon by undergoing a series of tests. Her first test is a manhunt on one

of the neighboring tribes. How will she survive her first encounter with the male species?

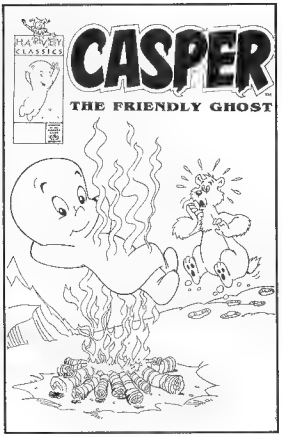
The second story, **Gigantor,** is the feature story in this issue bringing this hit Japanese cartoon to American comics for the first time. Created by scientist Dr. Sparks, Gigantor was to be a weapon of peace. A group of terrorists, lead by the evil Spider, break into the lab to steal Gigantor and the robot's control box falls into the hands of Dr. Sparks' son. With the power of Gigantor behind him, Jimmy proves to the world that he is to be reckoned with.

The third story is **Armored Road Police.** It's the year 2030 and the level of ozone depletion has forced people to live in the cities and not use automobiles. People can no longer afford private transportation and the city has begun to provide computerized railways. Crime rates increase and Armored Road Police are called in to combat the situation.

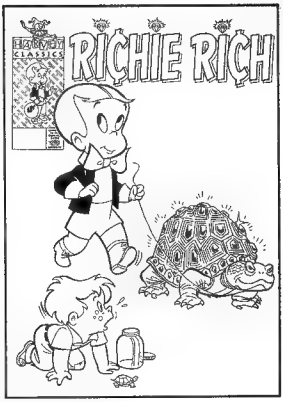


Robotech began with Macross and returns to it's roots in **Robotech: Return To Macross #1.** Double-crossing the Robotech Masters, Zor sends the mighty super-dimensional fortress—the SDF-1—to Earth in hopes of keeping it safe from the Robotech Masters or the Invid. It's been several years since Earth received a strange gift from a far away galaxy. Ray Fokker was one of the first humans to enter the craft, and now finds he can't stay away, no matter how hard he tries. Not everyone is as pleased as Fokker about having the ship around. A group known as "The Faithful" preach that it's the work of the devil, and try to destroy it.

IN **CASPER #13**, CASPER meets the Helpful Wizard and they both find out what happens when things are made too easy. Don't miss "Progress is Wonderful." Also featured in this issue are Nightmare, the Galloping Ghost, and Spooky.



In **Richie Rich #14,** Richie, Cadbury, and Dollar visit the North Pole for some chilling adventures. Also featured are Freckles, Mayda Munny and more. Richie Rich and Mayda Munny stories by Ernie Colon.



Wendy returns to her own quarterly title in **Wendy #11**. When the Witch Sisters become angry at Wendy, she makes a run for it and falls into Snarlboro County. Don't miss out as Wendy turns to her magic in "A Sick World." Also featured are Casper, Spooky and the Ghostly Trio.

IN SPAWN #11, WRITTEN by guest writer **Frank Miller**, they've come by the hundreds and they've got all the guns in the world. All they're after is a rotten patch of cracker pavement and all that's on it are drunks, defamers and losers. But the killers don't get it. These are Spawn's people

and this is his home. Special pull out poster by Geof Darrow.

Tribe #1, by Todd Johnson and Larry Stroman, is the Brooklyn based story of a group of individuals brought together under hostile circumstances. Tribe's origins are rooted in the treacherous dealings of Europan, a powerful international corporation seeking worldwide influence by cornering the market on breakthrough technology and research. Victims of Europan's treachery are brought together to strike back at the deadly corporation. Featuring Shift, Hannibal, The Front, Steel Pulse, Fly Girl, Short Order and Out Cold.

Are you ready for the **death of Wildstar?** No joke. No Trick. **Wildstar #3** is the death of Wildstar. Not a dream. Not an imaginary story. The real thing. And if that wasn't enough, enter the **Savage Dragon.**

If you've been following **The Maxx, by Sam Kieth and William Messner-Loebs,** in Darker Image then **The Maxx #1** is the one you've been waiting for, the dramatic conclusion of the storyline pitting The Maxx against the greatest foe he's ever faced.

Rob Liefeld and Jae Lee team up to bring you **Youngblood: Strikefile #1 of 4.** This first issue will feature twin tales focusing on two of Youngblood's members, Diehard and Chapel. Chapel's past will be explored in a story that will ultimately tie in to events occuring in Spawn and the up-coming Youngblood regular series, and Diehard will go it alone against Super-Patriot from Savage Dragon.

MALIBU COMICS

THE CREATORS OF GROO **The Wanderer, Sergio Aragones and Mark Evanier,** bring **Malibu, The Mighty Magnor #1.** The Mighty Magnor is the first foray for Aragones into the superhero market.

A planet in another galaxy sends a robot to invade earth, but something goes wrong and it crash lands in the U.S. right next to a comic book studio. The robot's mechanisms fall into dis-

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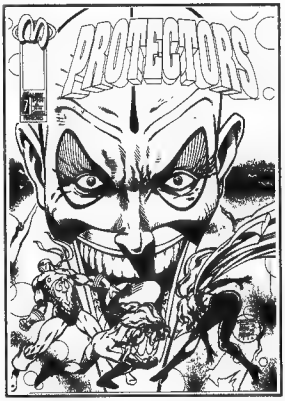
repair, and it lives in the streets of the city. The robot is found by a would-be screenplay writer and an out of work comic book artist and they immediately seize on the possibilities. While these two plan their new comic book, Magnor passes the time by reading other comics over and over. Magnor comes to believe that he is a real superhero, just in time to fight a myriad of super-villains from his own planet. Unfortunately he doesn't know his own strength and often destroys more than he saves. Two versions of **The Mighty Magnor #1** will be available. A direct market version with the **comic industry's first ever pop-out cover** and a newsstand version without this special cover.



In the **Protectors #7**, the Protectors re-unite with the beginning of a brand new storyline and the introduction of some new characters into the Protectors Universe.

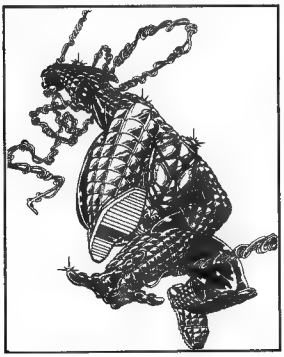
With Mr. Monday defeated, who needs a band of superheroes to keep America safe? While the U.S. government grapples with their new dilemma, the Protectors, with the aid of Thresher, investigate reports that the Conqueror, long thought dead, is still alive. A direct market version comes with a centerspread poster by Derenick and Miller.

CABLE RETURNS IN **Cable #1**, a new ongoing monthly series drawn and inked by Art Thibert. After his death in the "X-cutioners Song" series, Cable is no longer driven to alter events to save his future. Teaming up with the reformed mercenary team, the Six Pack, Cable tracks down people he considers a threat to his new timeline, which leads him to confrontations with other Marvel heroes. In this debut Cable battles the New Canaanites, but can he conquer them in time to save his wife and son?

Marvel celebrates **Uncanny X-Men #300** with a 64-page special and a **holo-grafx foil cover.** The desperate hunt for the Acolytes continues, and the X-Men discover a clue that leads them to believe that Magneto is not dead.

Web of Spider-Man #100 marks the conclusion of the Bloodrose/Richard Fisk saga, and Spidey dons a special spider armor to battle the New Enforcers. This anniversary issue is being commemorated by a special holo-grafx web pattern cover.

There's another great anniversary issue this month and it is **Spectacular Spider-Man #200.** The **Green Goblin** returns for the ultimate showdown, and there is a major turning point in the life of Peter Parker. There is also the death of an integral character. To top it off is **a holo-grafx web pattern cover.** You can never get enough Spidey!



Did someone say Spidey? While we're talking about him, keep an eye out for **Spider-Man Unlimited #1.** This kicks off the 14-part "Maximum Carnage" crossover. This 64-page glossy book pits Spider-Man against **Venom and Carnage,** two of his biggest foes, in the beginning of a storyline that will run through various Spidey books. Drawn by **Ron Lim,** this is one to watch out for.

The greatest heroes of World War II are back in **Invaders #1 of 4.** Captain America, the Sub-Mariner, and the Human Torch take on a group of American superheroes turned Nazi. Written by Roy Thomas with pencils by Dave Hoover and inks by Andrew Pepoy.

Bob McKay's comic book creation from the **TV show BOB** comes to life in **Mad Dog #1** of a six issue mini-series. The books in this series will be split into two sections. One section will detail the exploits of McKay's benevolent creation and the

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section will detail the exploits of McKay's benevolent creation and the other section will detail the exploits of the vigilante version the fictional Ace Comics prefers.

Ren & Stimpy #6 marks the first **Nickelodeon/Marvel crossover** as **Spider-Man** guest stars to save the day when an evil genius zaps Powder Toast Man into a "cereal" killer. This first crossover will make this book red hot.

TO TOP OFF THIS Parody Press release, **Bloodyhot #1** comes complete with an **Orange "Flaming Foil" cover**, that makes the book look like it's on fire. Valium Comics has created the hottest character in recent memory, but he's not happy. He wants his fair share of the money. When they refuse, he defects, but not before the corporate bigwigs send clone assassins after him, like Bloodclot, Bloodysnot and more.

You've heard of Death, the ominous character that claims the souls of the living, but have you met his cute twin sister, Taxes? Well you will in **Death & Taxes: The Real Costs of Living #1**. She's cute, but don't let that fool you, she'll get you where it hurts when you least expect it. Take a dreamy voyage to the Plane of The Externals where all of the External Twins dwell.

You knew it had to come, the **Parody Press** version of **Superman's death**. This time it's **The Deaths of Stupidman #1A & 1B**. Watch the legendary superhero Stupidman get pounded into oblivion by the mysterious villain Gloomsday, owner of the worst breath in the universe. This parody comes in two editions, #1A, and #1B, each have an hilarious different ending and different cover. Both editions include a star-studded full color poster of Stupidman's funeral, his obituary from the Daily Peanut, two mock postage stamps featuring Stupidman dead and alive, and a send in coupon for a real commemorative Stupidman used kleenex. Wow!

IT'S **MAGNUS ROBOT FIGHTER #25**, and to commemorate this anniversary it will contain an **embossed, silver foil cover**. If that wasn't enough, Magnus dons a new costume, a suit of battle armor, as The Malev juggernaut continues it's relentless destruction of North Am, but is it too little too late?

Solar, Man of the Atom #22, "Whom The Gods Must Destroy" is the second part of the "Afraid of the Darque" saga. Solar's encounter with Master Darque continues to have a devastating effect on his life. With Gayle gone, he decides to take human destiny in his hands, just as Master Darque planned. Cover by Joe Quesada and Art Thibert.

Bloodshot faces impossible odds against an unknown adversary in

Bloodshot #5. When a similar menace threatens Rai in the year 4002, all that stands between him and certain doom is "The Blood of Heroes." **Special guest, Rai.**

It's exterminating time in **H.A.R.D. Corps #7** as H.A.R.D. Corps battles the spider aliens. A new member joins the team, but there's one problem, how do you get treated like "one of the boys" when you're a girl?

ZEN COMICS brings us a one-shot special titled **Amazon Biker Chicks From Hellios**. There's no doubt that outer space is a wild 'n crazy place and the best babe in the cosmos has got to be Mad Donna, the Queen of Sleaze, and the leader of the Amazon Biker Chicks From Hellios. Can Zen Intergalactic Ninja stop these femme fatales from opening the Big Dirty Book, thereby tipping the balance of

male-female power in the universe? Find out in this story, written by Steve Stern with art by Will Cypser. Cover by Nelson, airbrushed by Dan Cote.

From The Collector's Closet

BY JIM CHAMBERS

The *Shadow*, August, 1987–January, 1989: Andrew Helfer, Bill Sienkiewicz, Kyle Baker with Marshall Rogers, Joe Orlando, DC Comics

The 80's were an important decade in the annals of comic book history. The Dark Knight returned grimmer and more violent than ever, courtesy of Frank Miller, and Alan Moore's *Watchmen* drew us into a world where super-heroes were deranged men and global, political manipulators. The *X-Men* plunged ever onward in their rise to super-stardom and Dark Horse let comic book readers go to the movies without leaving their homes. Todd McFarlane re-spun the webby image of the *Amazing Spider-Man*, and Norm Breyfogle redefined the look of the *Batman*. And, of course, everyone remembers *The Shadow* from DC Comics.

What? You don't remember *The Shadow*? How could anyone forget one of the most intense and original comic books of the past ten years? It's criminal to ignore this series, and since the weed of crime bears bitter fruit, comic readers everywhere had better rehabilitate themselves. Do so quickly ... for the Shadow knows.

Perhaps *The Shadow* himself is better remembered. A cloaked avenger of crime who possessed the power to cloud mens minds. The character originated on American air waves as the host of Street and Smith's *Detective Story* radio program. Since that time he has appeared in the pulp magazines of the 30's and 40's, movie serials, comic books, novels and more radio shows. It was 1973 when DC first produced a series of Shadow comic books, written by Denny O'Neill and drawn by Mike Kaluta, and those comics are fondly remembered as classic issues. Unfortunately the series, which also featured the work of Frank Robbins, lasted only eleven issues.

Over ten years later, DC tried again. In 1986 Howard Chaykin created a four-issue *Shadow* mini-series which was published under DC's

Suggested For Mature Readers label, and led to the appearance of an ongoing series the following year. This series, written entirely by Andrew Helfer and drawn by Bill Sienkiewicz, Marshall Rogers, Kyle Baker and Joe Orlando, achieved a level of quality not often attained in comic books. Like it's predecessor, this series was doomed to an early grave, lasting only nineteen issues. But what remarkable issues they were!

Throughout the entire series, artwork and story blended flawlessly to maintain a bizarre world of crime and justice with a black sense of humor. The first six issues, drawn by Sienkiewicz pitted *The Shadow* against the Light, a religious leader with dangerous sway over his followers. This storyline also reintroduced Shiwan Khan, the Shadow's arch-enemy from the past, and the various characters who became part of the Shadow's team. Although centered around the Shadow himself, the comic was really more of a team book focusing on the interaction of characters such as Twitchkowitz, a jittery ex-drug-peddler putting his knowledge of drugs to use against crime, Loreli, a woman confined to an ironlung where she serves the master as the hub of communications, Burbank, a cabbie always on call to provide quick transport or surveillance, Hsu-Tei and Chang, sons of the Shadow, training to follow in his footsteps and even Lamont Cranston, the wealthy alter-ego of the Shadow.

Sienkiewicz initially established the frenetic appearance of the book, matching Helfer's bizarre and unpredictable scripts with his own highly detailed and eccentric drawing style. Figures and scenes dramatically rendered, conveyed the mood of the Shadow's world, a place two steps out of synch with reality, where evil in the hearts of men could be banished by the gunfire of a dark maniac. The incredibly dynamic feel of the art realized the full potential of these mystery-clouded tales of one of the oldest of all avengers.

Although much of what had gone before in the Shadow mythos was relegated to the past and the series updated and set in the 80's, Helfer still took advantage of the Shadow's rich background. Many of the Shadow's original operatives appeared in the book as elder versions of themselves, and the origins of the Shadow in the hidden city of Shamballa were deeply explored. The series included two annuals, both of which delved into the past. The first, drawn by Joe Orlando, explored the early years of the Light, villain of the first issues of the series, and the second covered the birth of the Shadow and his early encounters with his original agents. Even though the series was rooted in the past, Helfer succeeded in moving it forward and creating very new and independent adventures.

With issue 8, Kyle Baker took over the book as regular artist. Baker, known for *Cowboy Wally* and *Why I Hate Saturn*, is a very talented artist with a flair for the manic, which enabled him to ease into drawing *The Shadow*. Baker's sense of light and dark heightened the mystery of the series and his ability to exaggerate

facial features provided for high-impact panels. Baker redefined the look of the book based on foundations laid by Sienkiewicz.

With issue fourteen, the weird and humorous feel of the series reached a pinnacle as the Shadow died and his body began an epic journey, as his two sons attempted to return him to Shamballa, with hopes of resurrecting him. Only his head eventually arrived (don't ask), but he did come back in issue 19, just as the series was cancelled and just as Helfer and Baker really seemed to be hitting their stride. DC claimed that the *series* was not discontinued due to poor sales, but rather at the behest of the creative team, which could not continue to produce comics of the same quality on a regular basis. Scheduling difficulties apparently made continuation impossible, but DC hinted that there might be graphic novel or trade paperback extensions of the series. None have yet appeared, and DC has moved onto produce *The Shadow Strikes,* a series set in the 30's that doesn't really measure up to *The Shadow* of 1986.

The Shadow is one of the most satisfying comic books to appear in the recent past, yet it remains in obscurity, which makes it all the more collectible since it is priced lower than more popular comics. The complete freshness of this comic and the amazing coherency between the art and the writing make it a true pleasure to read and look at. This is not standard superhero fare or even standard adventure/mystery fare. This comic is eclectic, eccentric, challenging and just plain fun.

Madman, Nos. 1–3
March, 1992–May, 1992
Michael Allred
Tundra Publishing, 1992

Q: Who is Michael Allred?

A: One of the most talented and clever new comic artists of the '90's, a creator with a flair for the strange and an unforgettable sense of humor.

Q: What is *Madman*?

A: One of the most entertaining new comic books of the past year.

Featuring a character with no recollection of his former life and the ability to randomly sense the minds of other people upon touch, *Madman* delivers a fresh and enjoyable comic book story that transcends the unusual and becomes truly outrageous. Frank Einstein, alias Madman, is the coolest costumed character to ever wield a lead-loaded Duncan Yo-Yo. Subject to outbursts of violence of which he believes himself incapable, Frank moves through a world of gangsters and mad scientists where he is more often a victim of circumstance than a hero of the day.

The story in the mini-series follows Frank as he attempts to save the recently killed Dr. Boiffard by tracking down Dr. Flem, Boiffard's former partner in experiments with restoring life. Dr. Flem, however, must first cure himself of a terrible degenerative infection contracted from one of his failed clones. Frank only wants to know who he was before all this happened and why he's so ugly. Monstadt, a gangster, wants to kill Frank and his friends to get it. Can Madman revive Boiffard from death and save Joe, the only pretty girl that likes him, from Monstadt? Or is he just another reanimated corpse with delusions of grandeur.

Allred's art on the *Madman* series is striking and pleasantly understated. Scenes are rendered in crisp, clean lines and silky, black shadow. Allred's ability to suggest humor through the stance and motions of his characters gives the story an extra level of depth that many comic books lack. Each panel is detailed and filled with a sense of the world that exists around Madman, a place where strangeness is only mildly out of place and conceptions of right and wrong are idealized. He conveys scenes of great violence, such as Madman gouging an eyeball from the face of a villain, but moves expertly to more tender moments such as an embrace between Frank and Joe.

Madman #1

The story is told at a constant quick pace as action continuously explodes around Madman, yet is interspersed with refreshing moments of introspection in which Frank Einstein contemplates the nature of time, the universe around him and why he has trouble swearing like everybody else. The panels on each page flow seamlessly into one another, carrying the reader along as the story twists and turns.

Madman is one of the finest comics currently being published. Tundra and Michael Allred recently released a full-color ongoing monthly series entitled *Madman Adventures*, which picks up where the mini-series left off. So far the series has maintained the quality of the original three issues, and Allred seems committed to continue providing a highly readable and fun comic. Allred, still a relatively new name in the world of comic books, is a creator undoubtedly bound for great things and obviously determined to produce great comic books. ■

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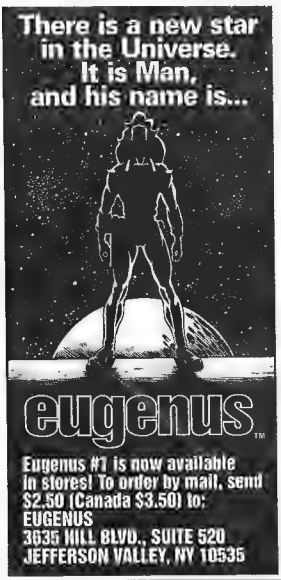
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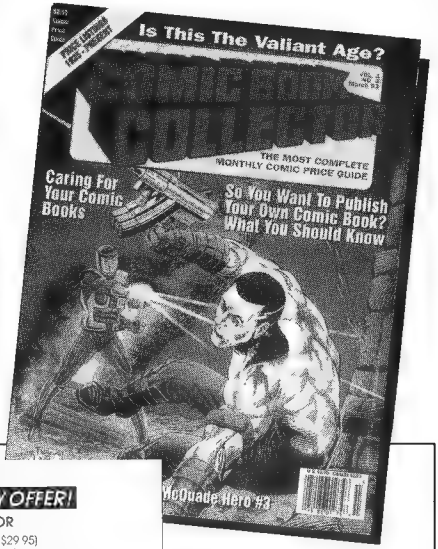
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VERTIGO

BY STEVE FRITZ

GLANCING THROUGH MY VIDEO library, I picked up an old favorite by Alfred Hitchcock. Anyone slightly familiar with this movie would recognize the story line. James Stewart is the detective with the fear of heights. Kim Novak is the drop dead blonde who isn't what she appears to be.

Remember the bell tower scene, where Stewart is slowly pushing Novak to the edge, and her doom? The confusion of emotions that Indiana, Pennsylvania's pride and joy had going through his skull while trying to save her, but couldn't? And you wonder why DC is calling its mature readers line *Vertigo*.

Let's push the Hitchcock metaphor further. How about the film *Compulsion*, where Gregory Peck is trapped in a Dali-nean dreamscape and can't get out? Then there was *The Birds*. Malevolent horror with no rhyme or reason. Also the mannered horror of *Rope* and *What About Harry?* Vertigo seems to have its share of Norman Bateses populating its pages as well.

Looking through the advance art pages of this new sub-imprint brings more than just Hitchcock to mind, of course. If we stay with the cinematic, one can also see some touches of Ray Harryhausen, Fritz Lang, Bunuel, David Lynch and even some Terry Gilliam (let's all whistle "Brazil," shall we). If the metaphor seems a little to adult for you, then you might as well stick to reading Ren & Stimpy. Vertigo is not for you.

"We wanted something that was catchy, but that also evoked a sense of danger," says Vertigo Group Editor Karen Berger. "A sense of danger, a sense of challenge. Something uneasy that would give you a different look at the world."

This reporter's first glimmer of what would become Vertigo, was first given in the offices of DC publisher Paul Levitz over a year ago. We were talking about card lines and things that card collectors should be made aware of. Among them were certain new characters that have taken hold with comic collectors. Among the characters discussed were Dream, a.k.a. *Sandman*.

"The amazing thing about that character is that he has a very large adult following," Levitz confided. "So do titles like *Doom Patrol* and *Swamp Thing*. We're going to do something about that."

Then Levitz clammed up. Now we all know what is happening. Levitz took those three titles, coupled them with *Animal Man*, *Hellblazer* and *Shade*, and gave them their own imprint. Then he put the aforementioned Ms. Berger in charge. She in turn started new titles such as *Death: The High Cost of Living* (featuring Dream's sister), *The Enigma*, *Mercy*, and *Sandman Mystery Theatre*.

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Hellblazer

"These titles are on the fringes of the DC Universe," says Berger. "They've been connected, but they've always been in a little world of their own. And now, by establishing Vertigo, we've really given a name to ourselves, which we've never had before."

"The kind of material we do in our editorial group is very distinct from the rest of the DC line," adds editor Tom Peyer. "There's a certain sensibility that goes into the writing, certain things you expect from Vertigo books. You expect less glamorous artwork and the larger-than-life elements tend to be more unsettling, sometimes bleaker. You expect a more rich brand of writing where the adventure is internal. We want people to be able to easily identify what we do. If you like *Sandman*, *Swamp Thing* or *Animal Man*, this Vertigo logo will be a flag. It'll say you might enjoy this, too.

The end result is much like the grand old cinematic master Hitchcock's work on the average film buff. Vertigo uses story and image for an effect that transcends the page, much the same way Hollywood's Grand Guignol transcended the silver screen.

The artwork and story writing in Vertigo does much the same. It takes on a more European flare that was first given life in magazines such as the original Metal Hurlant (the aborted version of which is called Heavy Metal over here). Consider Tom Peyer's description of Rachel Pollack, who is taking over Grant Morrison's seat on *Doom Patrol*:

"She's another case of one of those people who will bring in a lot of outside information, new perspectives. She was a big fan of what Grant Morrison was doing with *Doom Patrol*

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Doom Patrol

and she's going to keep it pretty much going in the same direction. We're not going to have any shortage of crazy-looking characters who pop in for three pages and talk funny, or characters who are wrapped in bandages, because you have to have that in *Doom Patrol*. Actually we are going to have LOTS of characters wrapped in bandages in Rachel's run, because one just isn't enough anymore. We're going to have a whole room of people wrapped in bandages doing telephone sales."

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Enigma

"When Grant Morrison took over *Doom Patrol*, he rebuilt them. That kind of transition story has become a tradition with the team, so now Rachel gets to do one. Cliff Steel, Dorothy Spinner and Niles Caulder (who, though decapitated, still isn't dead), are going to move to the suburbs with the idea of trying to heal and get their act together. We're going to see some *Doom Patrol* villains who we haven't seen in a long time, though they'll be altered as you might expect."

Then there's the new book *Enigma*, which has more to do with Jean-Paul Satre than Gil Kane. The *Sandman Mystery Theatre* features the Golden Age Sandman, Wesley Dodds, but it has more to do with David Lynch's *Twin Peaks* than the *Justice Society of America*. *Mercy* is defined as Cosmic Frank Capra ("It's A Wonderful Life" through the Looking Glass?), while *Kid Eternity* mixes existentialism with other metaphysical philosophies and psychoanalysis. *Sebastian O* takes the Oscar Wildeian philosophy that the best way to beat a cunning supervillain is to be more exquisitely dressed than they are. Finally, there's the return of one of the most cult of DC cult characters, *Brother Power, the Geek*. In the 60's, he was a scarecrow brought to life and turned hippy. Nowadays he looks like a member of some Seattle-based supergroup and is a true circus Geek. You figure it out. This is not kids stuff.

But then again, you can say that Vertigo is just part of the greying of comic fandom. After all, classic artists from the 30's through the 60's no longer look like the energetic youths of yesteryear, and neither do the readers. The old undergrounds of the 60's, such as *Zap* and anything by Robert Crumb, broke down an important barrier other than sexual, political or cultural taboos, and that was that the comic medium can be highly entertaining adult fare. Metal Hurlant, with artists such as Moebius and Corbin rammed that message home in the 70's. It's the 90's now, and in this post-Republican era, we should all realize that the early adaption phase of adult comics is in full bloom. Vertigo is the first harvest of a major publisher's cultivation of this trend.

"In the Vertigo titles," Tom Peyer summates, "it's not always good guys vs. bad guys. It's more complicated, more ambiguous than that. You gotta love Superman. He's always there doing the right thing whenever you need him and that's great to read about, but so is this, I think. It's a big vote of confidence for what we do. Every one of us who work on these books, these are our favorite kinds of comic books. And to be told to do more of it is really encouraging. It means we're going to be able to keep doing it."

After all, it should be remembered that after Hitchcock did films such as *Vertigo*, he got a TV contract to produce *Alfred Hitchcock Presents*. That show had its own impact and all you have to do is tune in Nickelodeon to still see it.

Don't be surprised if something similar is about to happen with this new imprint. The possibilities could have our heads spinning for years. ■

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CREATING COMICS

A LOOK FROM THE INSIDE

BY MARK BRAUN

THE PRODUCTION OF SEQUENTIAL art takes a lot of effort by more than one set of hands. The idea of a one-man shop producing a comic book is unrealistic. Ask any small independent publisher who tries it and you're bound to hear tales of disappointment and frustration. That's why there are teams that work on books; it isn't because one person is better at something than another, it's because there are schedules to meet and millions of readers to think about. Imagine a month without your favorite superhero. Imagine the disappointment to hundreds of thousands of readers. Imagine how mad the publisher would be if they lost the month's profits because someone couldn't make their schedule. Imagine Michael Jordan trying to carry a game alone. Reasons like that make it necessary to create teams. We'll take a look at the various stages of pre-press that make up comic books and try to "demystify" what they are.

Whether it's an independent book or a Marvel title, it's still just newsprint and cheap entertainment; it was originally designed as a quick read and gained most of it's popularity among GIs during WWII and Korea. A generation later, the cerebral pathos of *Dr. Strange* was almost standard-issue for troops in Vietnam (Marvel, in fact, distributed untold numbers of their books gratis to soldiers overseas). It was a long throw from "funny books" to the *Fantastic Four*, but it's been a terrific ride.

While the books of the 90's are printed on better stock than their predecessors, the structure of creating a comic book essentially remains the same: divvy the work up among several people and crank it out fast. There are six pre-press steps to comic publishing:

1. scripting
2. roughs
3. pencils
4. lettering
5. inks
6. coloring

Scripting begins the process of storytelling by taking a concept and breaking it down in a page-by-page, panel-by-panel format.

Here's a script page from an upcoming issue of *Married With Children.*

Page ~~twenty-two~~ 20
22/1 (They look for clues.)
Kelly: He looks like Daddy...

Bud: That's not Dad.

22/2 (Al places his hands over his heart. Bud and Kelly are still unsure.)
Al: Kids, come home. I've missed you!

Kelly: He sounds like Daddy...

Bud: That can't be Dad.

22/3 (Kelly is on her hands and knees at Al's feet. She and Bud look at each other.)
Kelly: He sure smells like Daddy...

22/4 (They embrace their father. Kelly around his knees, Bud around the waist.)
Bud & Kelly: Dad!

22/5 (The three leave police headquarters, locked arm-in-arm.)
Kelly: So you really missed us, huh?

Al: I sure did, Kelly.

Page ~~twenty-three~~ 21 splash page
23/1 (They walk into the sunset.)
Al: With the house all to ourselves, your mother couldn't keep her hands off of me! YEECCK!

—*The End*—

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Portion of a Script page

Note that the writer has taken the time to break down the action frame-by-frame. Some writers do this and some don't. Once plotlines are arranged and scripted, the job of visualizing the story falls to the penciller. Usually, the penciller begins with a "thumbnail" or some loose mini-sketches to map out movement. These may go back to the editor for a review before anything tight gets put to paper.

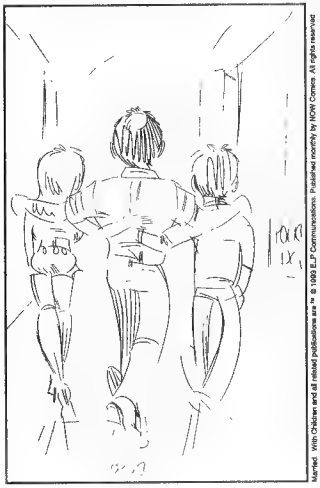
A good artist will take those suggestions and adapt it to their own style. For example, the writer has Al, Kelly and Bud walking off into the sunset. (See next page.) No good for two reasons.

1) the story took place at night, so if they're walking off anywhere, it's got to be into the sunRISE

2) Al is delivering the final "punchline" to Kelly and Bud and I felt that if they were walking AWAY from the reader, we'd lose the impact of their facial expressions. Additionally, the story revolves around Kelly leaving home. Since the Bundys live in Schaumburg, Illinois, AND Kelly is on foot, the most logical place for her to move to would be Chicago. The story was then littered with Chicago images like a downtown scene, as well as the infamous "el" making a narrow, rumbling turn alongside of her building, with garbage strewn everywhere below the tracks and Chi-town graffiti like "Richard Speck wuz here" on the wall of her flop-house apartment. It's important that the writer stays consistent with style and explains every nuance to the artists who will illustrate the work. "It's like making a product, like toasters on an assembly line" says

comic artist Norm Dwyer (*Star Trek, S.H.I.E.L.D., Speed Racer, Ghostbusters, Twilight Zone, Libby Ellis*), "and unfortunately, that's what it is. The fundamentals are an excellent penciller and an excellent writer and that's the most important thing." In the case of Marvel's *X-Men*, the stories are formed in brainstorming sessions between the artists and writers of several "X" books. That allows for crossovers and good continuity if and when a plotline changes the structure of that particular "universe." A good example of this kind of cross-over thinking occurred with DC's *Superman*. Issue 75 may have seen the Man of Steel bite the dust, but you'd need copies of *Justice League, Action* and a half dozen others to follow the whole thing. The name of the game is not to write an epic, it's to write a *best-seller*. My personal rule of thumb: if I have to assume anything about characters, style, locale or backgrounds, I take total control. Since there's always an editor who approves scripts as well as art, anything that is left open is left up to me to complete. It's not so much an exercise of artistic ego as it is an act of patching holes.

When I did some recent *Looney Tunes* pages for DC, roughs were faxed back and forth several times before I got an approval just to proceed to tight pencils. While many superhero books might allow for an artist's interpretive vision of a character, there is no room for change with licensed characters like *Bugs Bunny* or *Ghostbusters*. "Warner's, their licensing agents, and their production facilities all pass judgement on our work," wrote Howard Post during his stint at DC editing *Looney Tunes* and *Tiny Toon Adventures*. "The singularly most destructive influence on our getting a book out, is a hold-up for approval from any one of 3 layers of 'approvers'. This works hell with the artist and stops our production dead."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Rough Copy

Final pencils are done at 10x15" with graphic novels at varying sizes (10 1/2 by 14 7/8"). For pencils, I prefer #1 leads because they're softer and deliver a darker line. Here's a little tip for prospective pencillers: I like to "chisel down" the tips of the pencil with a razor blade. It can produce a nice variation of line weight to the page *and* looks a lot closer to the final inked page.

"Major league" publishers like DC and Marvel provide the paper for their artists—usually a 2-ply bristol stock with a semi-smooth surface. If you're braking into comics and the prospective publisher does not provide art paper for you, proceed with caution; if they won't pay the small bills, they won't pay the big ones, either.

Once final pencils are done and approved, xeroxes are made for dialogue balloon placement and sent to a letterer. The letterer brings dialogue into the artwork by placing it inside the panel while trying not to interrupt the flow of action.

Letterers work with rapidographs, which are technical fountain pens that deliver a consistent and even line all of the time (if you take care of them). Markers, brushes, lettering guides, french curves and circle templates are just some of the tools they use. That's not mentioning the computers that are becoming more commonplace in prepress operations. The name of the game for letterers is to stay current with every kind of technical change in the business—and to master it.

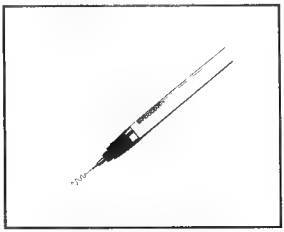


Illustration of "Rapidograph"

24 year-old Joseph Allen's track record as letterer or colorist or inker reads like a who's who of comic independents. Beginning as a staff artist for Now Comics at 19, Allen's reputation for reliable delivery has kept a steady, if not sometimes overwhelming amount of work coming in for the past five years. Here's what he has to say about lettering:

"Quick turn-around is what they're looking for. They [publishers] pretty much give you some idea for [dialogue] balloon placement, but that depends on how busy *they* are. Since most of them know me, they trust my judgement if I move something, or sometimes they might not give me any guides at all."

A common tool for anyone getting started in lettering is the Ames lettering guide. This little plastic tool is usually under $2 in most art supply stores and comes with easy-to-follow instructions for the novice. Basically it helps you rule out an area for easier lettering, but after that, it's skill and patience that you'll need. Lettered art is then sent back to the publisher and passed over to the inker.

An inker can enhance the original pencils or bury them under blankets of india ink, and once it's done, there's no turning back. Like the letterer, an inker needs the right tools and a ton of circle and oval templates.

An inker will use several different pens as well as brushes to trace the pencils and to, hopefully, enhance them. The most common pens used are Speedball pens, which can be dipped in ink and deliver different line weights and styles. Often used in calligraphy, these are excellent for comics, but need proper maintenance to last from one job to the next. Ditto for brushes. Many inkers use brushes as their primary tool for inking, and it takes a very steady hand as well as talent and vision to manipulate a brush like a pen. Inker Pam Eklund uses a #2 brush that she tapers with a razor blade. A #2 Windsor Newton delivers a very fine line as it is, but Pam prefers to "push it" to as fine as possible, yet flexible for her exquisite work. Look for it in an upcoming issue of DC's Black Canary and Comico's Elementals.

From my personal files under "books from hell" was an inking assignment that came in with pencils done on three different kinds of stock. I couldn't use my usual india ink because it bled, very slowly. The other boards had a finish that almost *repelled* ink. When I tried erasing anything, the ink went with it. I ended up switching to an ink for acetate, that dried fast, but was murder to work with because the heavy pigment clogged my Speedball pens and hardened in an instant. Here's a little trick I learned from Russ Heath some years ago on taking care of technical pens: clean them thoroughly and add a drop of oil to the ink cartridge. Coating the inside of the ink cartridge with oil prevents ink from sticking to the sides and keeps it moving around like mercury. You'll be able to see when the ink is running low and when problems are ready to start.

Norm Dwyer reflects on the industry: "The penciller shapes the look of the book and the property more than anyone. The real responsibilities fall on the shoulders of the pencillers. On the other hand, the inkers are so often called the 'embellishers.' They can certainly destroy a book, but they can also add to it."

Inks are sent back to the editor for final approval and if all goes well, they will be sent to camera. Color books differ at this point. Some publishers make photostats and send these to a colorist for markup. The colorist usually works from model sheets (which are drawings of the characters in different poses and show the correct colors to be used). Some color will be done on computer, scanned in and seperated on press. Joe Allen, for example, uses traditional materials in his studio and also uses Macintosh programs like Photoshop and Swivel 3-D for more complex projects.

Traditionally, the inked page is photographed on watercolor stock, and the hard "inked" line appears in non-reproductive blue and serves as an invisible guideline for a colorist's magic touch. Joe Allen: "Thanks to erroneous examples like the Bob Newhart TV show, people look at coloring a comic book like coloring a coloring book, 'stay in the lines,' something like that, but it's a lot more. On mark-ups for computers I use dyes, cray-pas, watercolors, but when I'm doing the actual painting, then I'm usually using airbrush, a mixture of watercolors and markers."

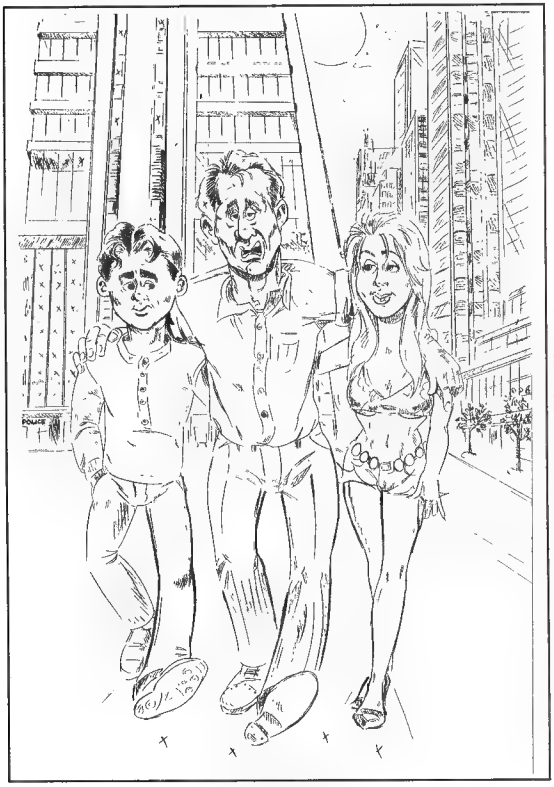
"A colorist does as much work as either a penciller or inker. A lot of artists are already "there" in black and white, but a good colorist can make or break a weak artist."

"Look at an artist like Frank Miller. His work is really, really cool in black and white, but look at a colorist like Lynn Varley coloring it (*Elektra*) and you add another dimension to it."

Once colored, the creative end of the book is closed. The artists all go on to another project and hope they get paid for their efforts. Here's that last little Rule of Thumb: If you're going to try-out for comics, beware of the little guys. Don't expect to walk in the door and astound anyone; you'll look like a rube ready to be ripped-off. Check on current rates and check on when you'd get paid. Major players like DC, Marvel and Malibu all have timetables for payment and they're *never* late. Independents are another story. Last year in Chicago alone, there were three comic companies and all of them had reputations for nonpayment.

A year later, two of them remain and while some problems were resolved, some artists are still filing down bullets and hoping to get a clean shot at a publisher or two. Rule of thumb: read your contract and keep your ears open.

Barring any setbacks, the book will be printed and shipped to distributors and sold by local comic shops and neighborhood newsstands along with trading cards and other collectibles. Some of it will be brilliant, some of it will be the kind of crud that parents blanch at discovering under their child's mattress, but all of it is the stuff dreams are made of. ■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JILL THOMPSON INTERVIEW

BY STEVEN DARNALL

JILL THOMPSON MAY BE the only artist working in comics today who has drawn stories by Nathaniel Hawthorne and Neil Gaiman. No, she didn't work with Hawthorne through a Ouija Board, but through First Comics, where she (and P. Craig Russell) adapted The Scarlet Letter for Classics Illustrated. She worked with Neil Gaiman on "Brief Lives," a story that ran in Sandman. In between, of course, there was her well-received run on Wonder Woman, and soon she'll be drawing DC's new Black Orchid series.

Comic Book Collector: **I guess we should start by digging into your past: you grew up outside Chicago, you studied at the American Academy of Art in Chicago. Had you always wanted to draw comics?**

Jill Thompson: It was something that I'd always wanted to do. The first thing I can remember wanting to be was a cartoonist, which is pretty odd, but I'm one of the those people who is pretty weird and had really early childhood memories. I tell people, "When I was three, I remember I said ..." and they say "Yeah, sure." (laughs)

I remember a conversation I had with my mother. My grandmother and my Mom had the Peanuts compilation books, and I decided when I was little that I was going to drawn Snoopy when I grew up. My mother had to tell me, "Jill, the reason you can see Snoopy is because somebody already made that up, so if you want to do that, you'll have to make up a different character." And I went, "Oh ... okay." I made up a dog called B/Dog, because he started out as a capital B, and I put a nose and ear on the top, and a tail out the back, and he looked just like Snoopy except he was made out of a "B."

Comic Book Collector: **I'm drawing this as you speak.**

Jill Thompson: Yeah. It works. The scary thing is, I know my Mom still has some of them!

Comic Book Collector: **Aside from Charles Schulz and Snoopy, who were some of your early artistic influences?**

Jill Thompson: Early influences? Bob Montana [longtime Little Archies artist]. Dan DeCarlo, Bob Bolling [also veteran Archie artists]. My father used to bring me comics every Friday, because he worked downtown in Chicago, but you read those over and over again, and you want something new. Then I went down to this garage sale and found this huge box of old Archie comics, and those are the kind I prefer to any kind. One of them had to be one of the very first appearances of Archie, because he still looks like Andy Hardy. So those were a big influence on me.

Comic Book Collector: **It sounds like there weren't too many superheroes in your house.**

Jill Thompson: I read the Archies and stuff, but mostly 'cause that was what my Dad brought me. I mean, I really didn't go out and seek anything new, I just waited to see what was brought to me, and if nothing new was brought to me, I just read the old ones over and over again.

But my Dad would bring home some comics for himself and throw those into a big box ... there were a couple House of Mystery, and several Marvel super-hero comics ... and one was a John Byrne X-Men, with the first appearance of Kitty Pryde—and at that time, I was the exact same age as her, and I had my hair parted down the middle, and it was like, "Whoa!" (laughs)

I used to think that all comics that weren't Archie were kind of ugly; I guess because I was so used to that real clean line and very simple color and everything, and suddenly here was something that had a lot of black, and big, bulgy guys, and some of it was scary. Two comics I remember from my childhood: the first appearance of Ghost Rider, and the first appearance of Red Wolf! I love Red Wolf!

Comic Book Collector: **Wow ...**

Jill Thompson: He's like this big nostalgic character to me, and he's one of the dopiest guys in the world! He's this horrible Native-American stereotype—I would kill to do a Red Wolf book! (laughs) The only book I'd do for Marvel would be a Red Wolf one-shot, or something like that.

Comic Book Collector: **What was your first published work? Do you remember?**

Jill Thompson: The very first work I ever had published was in a magazine called Just Imagine Comics & Stories, and anthology put out by Dennis and Virginia Meisinger in Naperville. Several people have done work for them, Mark Nelson, Lenin Delsol, Bill Reinhold did something for them. That was in '83. I did a character called Banana-Man, which pretty much sprang out of Denny and Ginny saying "We're four pages short." (laughs)

The only reason I remember these is because people brought them up to me, and I looked through them and said, "My God, I'd completely forgotten about this!" Then I did ... the Fathom mini-series, I think.

***Comic Book Collector:* Right, for Comico.**

Jill Thompson: That was for the first Comico, the real Comico, not the evil, slimy Comico. It was the one that wasn't "Fathom has sex with a dolphin and everything else." Then I did Elementals for 13 issues. A Munden's Bar story came in between, and I also did some Speed Racer for NOW Comics.

***Comic Book Collector:* Ah, yes! Would you like to talk about NOW Comics?**

Jill Thompson: Not without a lawyer present. (laughs)

***Comic Book Collector:* And from there, you went to First?**

Jill Thompson: I did Corum and after that, Classics Illustrated. That was the brainchild of Larry Doyle, who was working for First at the time. I guess he does Pogo now. I didn't really want to tackle adapting Scarlet Letter, but Craig Russell said he would adapt it. He would take the hatchet to Nathaniel Hawthorne!

I actually liked the book when I was in high school, and I thought, "Well, here's a chance for me to get some of those people interested in it—or at least they'll read this and know what's going on."

***Comic Book Collector:* Then came *Wonder Woman* right?**

Jill Thompson: I was supposed to do Jane Eyre for Classics, and when I finished Scarlet Letter, nothing happened. They said they would send me the schedule and script and what-not right away, and there was nothing! Finally I called them up and they said, "Well, we thought you were going to send some samples in." I should have just said "I just did 64 pages of samples for you guys. It's out right now. Why don't you go pick it up?" But no, I didn't say that. So I sent two pages of samples in, and no one ever got back to me. Nobody called to say "We got them," or "We never got them," or whatever. My friend Robbie Busch was coloring Sandman at the time, and he just happened to say, "Well, I know they're looking for somebody to draw Wonder Woman. Why don't you send in some samples?" So I did, and Karen Berger called me up and said "We'd like you to do another couple of pages of samples, which we'll pay you for," and I was like "Oh. Fine." But actually I was sweating, going "My God, they're paying me for samples!" (laughs) I sent some more samples, and she called back and said "How'd you like to draw a monthly book?"

***Comic Book Collector:* I thought you were an unusual—and important—choice to draw *Wonder Woman*, because your work really didn't look like any of the artists who had dominated the book, like Don Heck and Gene Colan, who are certainly talented artists, but maybe not appropriate for *Wonder Woman*.**

Jill Thompson: People always put those guys down, and say that they're boring and everything ... I mean, they may not have the flash that is "needed in today's comics," but many people who are working in comics nowadays would do well to go back and look at Don Heck's comics, because his drawing is all there, and his line is all there, and he knows all the rules.

***Comic Book Collector:* Sure, he told the story. What I was leading to was this: one of the things that made your work on *Wonder Woman* stand out was the softness of the characters, which I thought was especially important for that book. There was action, but not the traditional Kirby-style action, or Kirby-style figures. You were drawing a book about essentially gentle people unless there was a fight scene, of course.**

Jill Thompson: It's hard to think back now about the way I approached Wonder Woman. I still like the character, because I think she's very classical. She was this woman who was thrown into a land that she wasn't a part of, so she was kind of innocent and a stranger most of the time, and then, unfortunately, she had to pick up a car and smack a guy in the head with it every now and then.

***Comic Book Collector:* How would you compare working with George Perez on *Wonder Woman* to working with Neil Gaiman on *Sandman*?**

Jill Thompson: I never spoke to George Perez, except for once before I started working on Wonder Woman, and we did speak for about an hour. He pretty much told me what was going to

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go on for the next year, and I would say "Yeah ... uh-huh ..." because I didn't know what to say; I had no thoughts on this. But Neil and I talk all the time.

Comic Book Collector: **Perhaps that's the difference between a standard super-hero book and what Neil's doing. Without the constraints of a "formula," Neil Gaiman might allow for a little more give-and-take, or be a little more free-form in his approach ...**

Jill Thompson: What do you mean by free-form, though? Neil gives me full scripts; George gave me full scripts, both had character descriptions and dialogue. All was written out completely.

Here's a good way to explain it: George writes for George. Neil writes for me. Before I even started [Sandman], he called me up and asked me what I wanted to draw, and at the time, I said "Anything that's not Wonder Woman." So I got this story that was Cain and Abel, and Daniel the baby, and Gregory, the great big gargoyle, and I got stories with ravens in them, and then I got a story with people with no skin in it ... I ran the gamut. I went from one extreme to the next.

Comic Book Collector: **I guess when I say "free-form," I mean that Neil isn't locked into the superhero storytelling formula, and so, rather than plan this year's big crossover series, he can sit down and plan a story that plays to your strengths.**

Jill Thompson: See I wouldn't be able to tell you what my strengths are. Now Neil's saying he has to describe less and less to me, because we're kind of on this weird wavelength, where I know what he wants by the way he describes it to me, and I don't think there's been an instance yet where he's called me up and said "That's not right." He's mostly called me up and said. "That's exactly what I wanted." It's the biggest ego boost in the world.

Comic Book Collector: **By the way, are you modeling *Sandman* after Daniel Day-Lewis?**

Jill Thompson: No! Oh my God, he looks like him, doesn't he? No, I model Sandman after no one. Every once in a while, there's a bit of me in the Sandman, just because we both have pointy chins. I don't use any photo reference for people, but that's really odd, because I do see him in it now.

Comic Book Collector: **You're doing *Sandman* through issue 49, and then you'll be drawing the new *Black Orchid* series. What can you tell us about that?**

Jill Thompson: Unfortunately at this point, very little. I haven't had a chance to speak with [writer] Dick Foreman—I'm going to have those astronomical phone bills to England again! I really want Dick to know what I need as an artist because I'm terrified I'm going to slip back into the George Perez kind of situation. I really want him to know that he doesn't have to overwrite for me, and maybe if we talk to each other over the phone a little bit, we can get an idea of each other's personalities, which is better for a working relationship. Maybe not everyone can work like this, but I really like to know something about the people I work with, because it makes me communicate better with them, and that's what I'm doing when I'm drawing, is trying to communicate their story. ■

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CBC Fun Page

COMIC BOOK TRIVIA

1. In what issue did the first Hulk vs. Thing battle occur?
2. The cover of issue #14 of MAD features a spoof of what famous painting?
3. What was the Golden Age Green Lantern's sidekick named?
4. Marvel Treasury Edition #25 had Spider-Man vs. The Hulk at the Winter Olympics of what year and in what city?
5. The first comic to use a hologram cover was?
6. The only Valiant comic to be second printed was?
7. Moon Knight first appeared in what Marvel 1970's horror title?
8. Zen Intergalactic Ninja artists Ross Andru and Mike Esposito were the artistic team on what major Marvel character's book in the 1960's?
9. In what book did Superman and The Flash first race?
10. What title did Tales To Astonish become after issue #101?
11. What comic company released a Terminator series before Dark Horse?
12. The creators of Teenage Mutant Ninja Turtles are?
13. Before becoming Amazing Fantasy at #15, what was the original title of issues #1-14?
14. What 1960's TV show was first adapted to comics by Gold Key and later updated by Innovation?
15. Thor's brother Loki first appeared in what issue?

Answers on Page 74

Don't Miss CBC Issue 5:

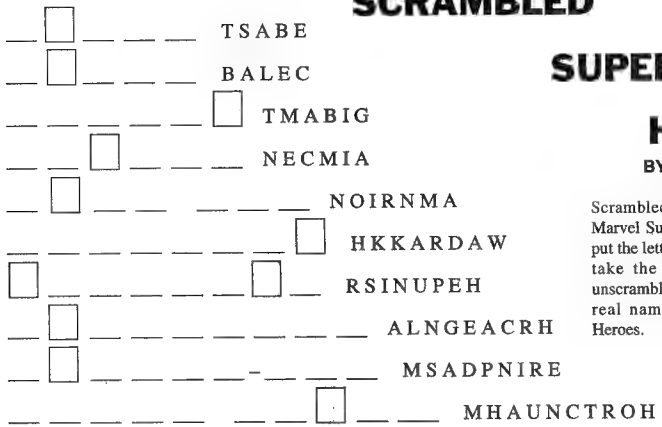
Special Jack Kirby Interview

Eclipse Comics Profile

SCRAMBLED SUPER HEROES

BY LARRY HUMBER

Scrambled here are the names of 10 Marvel Super Heroes. It's up to you to put the letters in the proper order. Then, take the letters in the boxes and unscramble them to come up with the real name of one of the 10 Super Heroes.



Our Hero's real name is: _____ _____

Answers on Page 74

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CHICAGO BULLS/Michael Jordan - AERIAL ASSAULT
CHICAGO BULLS/Saturday Night Live - "DA BULLS"
CHICAGO BULLS/1992 World Champions - REPEATABULLS
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DENVER NUGGETS/Dikembe Mutombo - THE FEAR...
GOLDEN STATE WARRIORS/Tim Hardaway - DIEHARD
GOLDEN STATE WARRIORS/Chris Mullin - OUTER LIMITS
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NEW YORK KNICKS/Patrick Ewing - MADISON SQUARE GUARDIAN
PHOENIX SUNS/Kevin Johnson - RISING SUN
PHOENIX SUNS/Dan Majerle - THUNDER'S IN THE AIR
PORTLAND TRAIL BLAZERS/Robert Pack - PACK TO THE FUTURE
PORTLAND TRAIL BLAZERS/Kevin Duckworth, Jerome Kersey & Buck Williams - REAL MEN WEAR BLACK
SACRAMENTO KINGS/Mitch Richmond - SCORELORD
SAN ANTONIO SPURS/David Robinson - CENTER OF ATTENTION
SEATTLE SUPERSONICS/Shawn Kemp - REIGN MAN
UTAH JAZZ/Karl Malone - MAILMAN
WASHINGTON BULLETS/Bernard King - CAPITAL OFFENSE

MLB/FANTASY
ATLANTA BRAVES/John Smoltz & Tom Glavine - THE FIRING SQUAD
BALTIMORE ORIOLES/Cal Ripken Jr. - MVP
BOSTON RED SOX/Wade Boggs - OUT OF THIS WORLD
BOSTON RED SOX/Mike Greenwell - GATOR TOUGH
CHICAGO CUBS/Mark Grace - GRACELAND
CHICAGO CUBS/Ryne Sandberg - BLUE HEAVEN
CHICAGO WHITE SOX/Tim Raines, Robin Ventura, Jack McDowell, Bobby Thigpen & Steve Sax - FIELD OF DREAMS
CHICAGO WHITE SOX/Tim Raines - ROCK OF AGES
CHICAGO WHITE SOX/Frank Thomas - THE BIG HURT
CHICAGO WHITE SOX/Robin Ventura - HOT CORNER
DETROIT TIGERS/Cecil Fielder - BIG DADDY
LOS ANGELES DODGERS/Darryl Strawberry, Eric Davis & Brett Butler - TRIPLE THREAT
LOS ANGELES DODGERS/Darryl Strawberry - HOLLYWOOD
MINNESOTA TWINS/Kirby Puckett - KIRBY
NEW YORK METS/Bobby Bonilla - THE AMAZIN' MET
OAKLAND ATHLETICS/Rickey Henderson - LETHAL WEAPON
OAKLAND ATHLETICS/Rickey Henderson - THE MAN OF STEAL
SEATTLE MARINERS/Ken Griffey Jr. - KID DYNAMITE
SEATTLE MARINERS/Kevin Mitchell - THE MASTER BLASTER
TEXAS RANGERS/Nolan Ryan - FLAMETHROWER
TORONTO BLUE JAYS/Roberto Alomar - 2ND TO NONE

NFL/FANTASY
ATLANTA FALCONS/Deion Sanders - PRIME TIME
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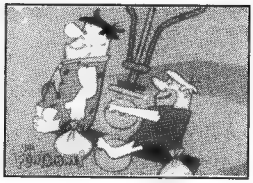
Comic Card Corner

SKYBOX EWING CARD BY JOE JUSKO

Marvel Masterpiece artist Joe Jusko has once again put paintbrush to paper for SkyBox. This time not in the form of a superhero, but an NBA superstar. Jusko has produced an out-of-this-world painting of Patrick Ewing which appears on a specially numbered card in the Second Series of 1992-93 NBA HOOPS Basketball Cards. The card, which was available starting in January, pits Ewing against cosmic opponents with abilities far beyond those he faced as a member of the Dream Team during the Olympic Games. This is a major attempt by SkyBox to try and introduce comic fans to Basketball cards, and card fans to comic art.

THE FLINTSTONES

"That modern stoneage family" will appear in a new 110 card set from CARDZ Distribution. This set, being released in conjunction with the airing of the TV special "I Yabba-Dabba Do!", will feature all the characters from the classic cartoon series. Six great subsets are included; Classic Flintstones episode cards, character trivia cards, comic book cover cards, activity coloring cards, "I Yabba-Dabba Do!" cards, and cards featuring episodes, movies and specials. Three Holograms are randomly inserted into the 8 card packs as well as one TEKCHROME card.



DC CARDS FOR '93

SkyBox International has joined forces again with DC Comics for 1993 to produce DC Cosmic Teams trading cards featuring top teams, Super Heroes, and Super Villains. All new original art

created by the top artists at DC Comics graces this 150-card set including characters like Superman, Lobo, the New Titans, Eclipso, and more. Also included are bold new border designs while the card backs feature informative copy and additional artwork.

The card set is divided into twelve team subsets, each introduced with a unique three-card "triptych" team puzzle, and one special "New Breed" subset which features newcomers to the world of DC Comics. Randomly packed in the eight-card packs are six different hologram cards, continuing the DC Hologram Hall of Fame Series started in packs of 1992 DC Cosmic cards. ■

JOHNNY FANBOY
© 1993 MARK BROWN
OK, READERS - LET'S PRETEND UPS LOST THIS MONTH'S STRIP.. MOVE FORWARD 1 MONTH TO A MAJOR CORPORATION WHERE THE CREATIVE TEAM BEHIND "THE MAN OF STEEL" HAS ALL DEFECTED TO IMAGE. THE PUBLISHER HIRES A KID OFF THE STREET TO RESURRECT THE FALLEN HERO... AND THAT KID IS JOHNNY.....
OK NOW - THINK! WHAT'S THE BEST WAY TO FIX THIS MESS? LEMME THINK...
WELL, LESSE... SOLUTION #1 WORKS; WHAT IF HE...
ZZZZ
ARK! OUGH! HACK!!!
-LOIS? -JIMMY? WHY, IT WAS --
-IT WAS A DREAM!!! -JUST A DREAM!!!
- I GOTTA GIVE UP THEM PEPPARONI PIZZAS BEFORE BEDTIME!
SOLUTION #2:
SUPERMA-HEY! WHAT'S THAT GLOWING LUMP ON HIS 'S'?
JEEPERS! IT'S A SPECK OF RED KRYPTONITE! IT MUST'VE SLOWED DOWN YOUR HEARTBEAT!!!
JIMMY - *GASP* - YOU SAVED ME!!!
#3
WHY - IT'S NOT CLARK - IT'S BIZARRO CLARK!!! THAT MEANS - THAT WORM IS PROBABLY OFF IN VEGAS AGAIN WITH THAT FLOOZY LANA!
WHAT THE!?! WHAT IS THIS?!?
BASH!!
- COMICS CODE AUTHORITY! JOE! GRAB HIS PENS BEFORE HE TRIES TO FLUSH 'EM!
NEXT: JOHNNY GOES TO ATTICA!

GOLDEN AGE EXTRA:

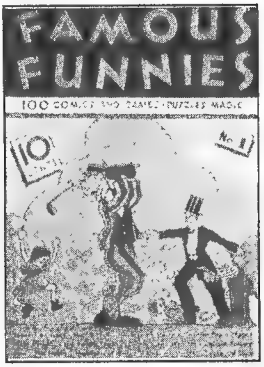
PROLOGUE TO THE GOLDEN AGE

BY JIM CHAMBERS

PART OF THE ATTRACTION most Golden Age collectors feel towards early comic books is the unparalleled sense of history that these books possess. A copy of *Action Comics*, No. 1, is more than just the first appearance of Superman. It symbolizes the opening of a remarkable period in the history of publishing when a new and uniquely American form of magazine appeared and began to thrive. It is strange, however, that with the notorious emphasis collectors place upon 'firsts' of all kinds, whether it be an appearance or an issue, that the first comic books are often left out of the picture. It is rare to find someone trying to complete a collection of *Famous Funnies, Feature Funnies* or *Popular Comics* yet each of these titles bears as much historical importance as *Action*, No. 1 or *Detective Comics*, No. 27.

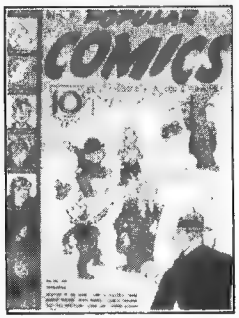
These comic book series,' which primarily reprinted comic strips from the daily and Sunday paper funny sections, were the very first real comic books to be published. Although, at first, they published little or no original material, they established the format from which all future comics would spring, and they featured work by some of the finest sequential artists of the pre-superhero days. While consensus usually places the start of the Golden Age in 1938, around the appearance of *Action Comics* No. 1, it seems that these other books may rightfully be included in this period even though they did not star superheroes. The period from about 1933–37 was a prologue to the Golden Age and the funny-books a foreshadowing of things to come.

Famous Funnies, the first continually published comic book in what came to be the standard format, appeared in 1934 and was created by Harry I. Wildenberg for the Eastern Color Printing Company. The regular series was preceded by *Funnies on Parade* and *A Carnival of Comics*, two single issue titles which also contained reprinted strips. Initially the comic books were produced to be used as advertising gimmicks and given away as premiums, but eventually *Famous Funnies* found a lasting home on the newsstands, where it floundered for some months before establishing itself. By this time Max C. Gaines, another Eastern Color employee had joined Wildenberg in overseeing the comic book project.



The very first issues of *Famous Funnies* included strips such as *Buck Rogers, Mutt and Jeff, Joe Palooka, The Bungle Family, Dixie Dugan* and others from among the most popular comic strips of the day. Many of these strips, however, suffered in reprint due to the size of lettering, which became difficult to read when reduced to fit the comic book page. Eventually *Famous Funnies* began to include some original work produced specifically for the comic book format. Although the line-up of comic strips and artists changed often, *Famous Funnies* provided a quality collection of comic strips on a consistent basis and lasted well into the 50's before ceasing publication.

For some years, *Famous Funnies* was the only regular comic book in existence, but in 1936, *Popular Comics*, produced by Dell Publishing appeared, also featuring comic strip reprints. *Popular Comics*, also created and packaged by Gaines, featured strips such as *Little Orphan Annie, Terry and the Pirates, Dick Tracy, Believe It Or Not*, and *Mutt and Jeff*, and was edited by a young Sheldon Mayer, a comic book artist who would later participate heavily in the Golden Age superhero boom. *Popular Comics* also made the gradual shift towards including more original material along with their reprints.



The Funnies, another reprint comic created by Gaines and published by Dell, also appeared in 1936 and contained titles such as *Alley Oop*,

Captain Easy, Boots, and *Out Our Way. Mutt and Jeff* also appeared in *The Funnies*, demonstrating once again it's unusually high popularity. The new title also featured work by Sheldon Mayer, specifically a strip called *Scribbly.*

As each of Gaines' comics succeeded, more and more titles popped up on the newsstands. In 1936 the newspaper syndicates decided to try their hands at reprinting their own material and King Features Syndicate offered *King Comics*, while Scripps-Howard Communication produced *Tip Top Comics*, notably edited by Lev Gleason, who would publish many popular titles in the 40's and 50's such as *Boy Comics* and *Crime Does Not Pay*. New comics began to appear regularly, all capitalizing on the popularity of newspaper strips and the relatively inexpensive cost of reprinting them in comic book form.

The next step was taken by Major Malcom Wheeler-Nicholson, the founder of National Periodical Publications, which produced *New Fun Comics* in 1935. *New Fun Comics* was the first comic book publication to feature only original work. *New Fun,* No. 6, included a strip by Jerry Siegel and Joe Shuster called *Dr. Occult*, which predated their first published Superman work. Dr. Occult even appeared briefly in a red and blue cape and costume, a predecessor of the Superman outfit. With its seventh issue, *New Fun* became *More Fun Comics* and switched to the standard comic book format, still using original material. Nicholson's second comic book, *New Comics*, debuted in late 1935 and this series ultimately evolved into the long-lived *Adventure Comics.*

The most important pre-superhero comic book that National produced was probably *Detective Comics*, which debuted in early 1937, and was the first completely original comic book to focus entirely on a single theme, in this case detectives. The *Detective Comics* lineup contained strips like *Speed Saunders, Spy* and *Slam Bradley* by Siegel and Shuster and even a costumed crime-fighter known as *The Crimson Avenger.*

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Finally, in 1938, superheroes burst onto the scene with *Action Comics* No. 1, starring Superman. Siegel and Shuster's Superman strip had been rejected repeatedly by many different publishers in the years preceding *Action Comics* but Max C. Gaines had seen the strip and it had made an impression on him. When National decided to produce another comic, Gaines, then working for Harry Donnenfeld, the new head of National, pushed for publishing Superman and his vision was richly rewarded. *Action Comics* was a hit and Superman became an overnight sensation.

The following year, *Detective Comics* introduced another costumed character, called the Batman, and National had a second hit on their hands. Over the next two years superheroes appeared everywhere and many more publishers joined in the boom. National turned *More Fun Comics* into a hero book by introducing characters such as the Flash, Hawkman, the Spectre and a team of heroes called the Justice Society of America. *Adventure Comics* also became a superhero venue, starring the Sandman, Starman and others. *Detective Comics* continued the adventures of Batman, and much of the additional detective material dropped by the wayside. Superman, of course, remained firmly planted in *Action Comics.*

In an attempt to compete in the superhero market, *Famous Funnies* created a hero called *Fearless Flint*, who possessed the truly bizarre characteristic of being made of flint. The character first appeared in *Famous Funnies*, No. 89, but lasted only a short time before Eastern returned to their comic strip format. The Golden Age proper was off and running, its foundation squarely set upon books such as *Famous Funnies, Popular Comics,* and *The Funnies.*

These books, which marked the very first days of comic books, possess an historical value beyond that of their age. They represent the first examples of a distinctly American storytelling medium that has grown into a multi-million dollar industry. They also illustrate the direct link between comic books and the comic strips of the newspaper. The connection is so clear in these books that we can readily follow the roots of visual storytelling from the simple comic strip to the extended comic book as it evolved through the early 20th Century.

Even though these books are not as popular as the later superhero comics, from an investment perspective they are excellent choices. Their historical importance can only increase over time, and generally they are not valued as high in dollars as books such as *Detective Comics* No. 27 or *Action Comics*, No. 1. This places them closer to the realm of affordability for many collectors looking for large long-term investments. Their scarcity also makes them excellent pieces to add to any collection. Though these comics fall into a grey area of history, not entirely part of the Golden Age, and not really in an era of their own, their intense impact cannot be denied. *Famous Funnies* has been gone from the newsstands for over thirty years, yet its legacy carries on stronger than ever and continues growing every day. These comic books symbolize the early years when the first true comic books were born and a grand tradition took its first hesitant steps. ■

(Author's Note: Both *Over 50 Years of American Comic Books,* by Ron Goulart, (Publications International Ltd., Lincolnwood, Illinois, 1992) and *The Illustrated History of Super-Hero Comics of the Golden Age* (Vol. 4 of The Taylor History of Comics, Taylor Publishing Company, Dallas, Texas, 1992) were used to compile and verify facts for this article. Both books are excellent texts on the history of comic books and the author recommends them highly.)

SILVER BULLETINS:

GREAT SILVER AGE ARTISTS---- PART I

BY JIM CHAMBERS

ONE OF THE MOST important parts of enjoying and investing in Silver Age comic books is getting to know the work of the different artists who drew them. While some artists who drew during the Silver Age, such as Jack Kirby, are well-known and recognized by most comic fans, many other talented creators have not achieved the fame their work deserves. Two recently developing trends in comic collecting may eventually change that. Comic collectors have become increasingly more aware of the names behind their comics. Creator's are now receiving the notoriety they have earned and 'name creators' (who can often guarantee a book's success regardless of its content) have emerged with an impact similar to having a famous director connected with a movie. In addition, the field of collecting original comic book art is beginning to grow and become a more widespread part of the comic book industry. How do these two modern developments influence collecting and investing in Silver Age comic books?

The only answer is that they create a heightened sense of the hands behind the book in new and old collectors alike. Old comic books drawn by Jack "King" Kirby have always been in demand, because Kirby's art influenced many if not all of the creators who came after him, and the impact of his dynamic work still touches the comic book industry today. Kirby was an important artist, his comics are an integral part of comic book history, and this is why his work is well-known and in demand. Kirby was not the only important artist of the Silver Age, and certainly not the only artist who drew historically vital comic books.

Many books by other influential Silver Age artists are still reasonably priced on the back issue market, but they seem ready to skyrocket in value as their importance becomes more widely known. In a two-part series Silver Bulletins will explore the work of some of these artists, first those from the early years of the Silver Age and then those from the later years.

What makes an artist and his work important? There are a number of factors that can apply. In the case of Jack Kirby, overwhelming talent and vision that has touched every aspect of the business of creating comic books, places his work in a category by itself. Steve Ditko is revered for drawing the original adventures of Spider-Man and Dr. Strange, and for his distinct and original drawing style. An artist, however, doesn't always need to be the first on a series to be considered great. Mike Sekowksy, the original artist on Justice League of America, possessed a competent drawing style that often suffered from stiff figures and less than dramatic layouts, and subsequently his work cannot really be considered important, but merely in the right place at the right time. While recognizing great artists is a difficult and sometimes subjective endeavor, Silver Bulletins has chosen a handful that seem to qualify.

Showcase, No. 4 featured the first appearance of the Silver Age Flash and changed the course of comics forever. This was the book that began the Silver Age, but not many people know that Carmine Infantino drew that issue. Infantino continued to draw the Flash for some time afterwards, and many consider his work to have established the definitive look for that character. There is no doubt that Infantino's art lent the Flash speed and a sense of wonder that has rarely been equalled, but his talent graced many other characters as well. Infantino drew the early adventures of Adam Strange, one of the most refined science fiction comics of all time, and he was also one of the regular artists on Batman during that character's mild update, symbolized by the addition of the yellow oval to the bat-insignia worn on his chest. While some of these books already carry heavy pricetags, Infantino was a prolific illustrator, and much of his work remains inexpensive. Infantino later went on to become the Executive Editor at DC Comics.

Another artist who participated in the *Showcase* revivals, was Gil Kane, who drew both the Green Lantern and the Atom appearances in *Showcase*, No. 22 and No. 34, respectively. Kane, one of the single strongest influences on modern comic art drew these characters in their regular titles for some years, lending them a grace and fluidity of motion that were rare in comics and beautiful to see. Kane's unique sense of design has always distinguished his work from that of other pencillers, and his work on Marvel's *Amazing Spider-Man,* much later in his career, took comic book art to new heights of dramatic layout. Kane also worked on the classic *Rex, the Wonder Dog* strip for DC Comics.

Rounding out the roster of *Showcase* artists was Murphy Anderson. A comic book veteran even before the Silver Age began, Anderson worked on other character revivals such as the Spectre, Dr. Fate, Hourman and the regular monthly *Hawkman* title. Anderson also handled numerous assignments for *Strange Adventures,* including *The Atomic Knights,* and worked as inker or cover artist for many of DC's other books. Anderson's capacity for drawing the human face led to stunning closeups of the characters he portrayed and his understated design sense subtly let the action flow across the page. His art, always clean and well-defined, bridged the gap between the art conventions of the Golden Age and the new dynamism of the Silver Age.

Another artist from the DC bullpen was also an old hand from the Golden Age. Joe Kubert, one of the most powerful and memorable comic book artists ever to put pen to page. Kubert, who had drawn *Hawkman* in the forties, returned to the strip to give it new life in *The Brave and The Bold,* Nos. 34–36 and Nos. 42–44, which led to Hawkman's own monthly title. Kubert also handled the art chores on such DC Classics as *Cave Carson—Adventures Inside the Earth, Rip Hunter—Time Master,* and *Sgt. Rock.* Kubert's occasionally rough style and mastery of the human figure created powerful figures that appeared totally alive on the page, as if at any second they could walk into reality. Kubert has also been a major influence on modern comics, most tangibly through his Kubert School of Graphic Art, where many current comic artists have honed their craft.

Steve Ditko, mostly known for his work at Marvel on the Amazing Spider-Man and Dr. Strange, created many other memorable heroes of the Silver Age for another company. Charlton Comics published comics starring Captain Atom and The Question, both the work of Steve Ditko, as well as a revamped version of the Blue Beetle, which Ditko also drew. Charlton eventually failed, but the characters have lived on, all three being revived in the 80's by DC Comics. Ditko's art, characterized by a talent for drawing truly weird scenery and remarkably agile characters, still pleases the eye today and can often be identified by a consistent use of the standard nine-panel comic book page layout.

While the most memorable comics of the period came from DC and Marvel, the independents were no slouches, and the work of one of the best Silver Age artists appeared in the Gold Key series, *Magnus, Robot Fighter.* Russ Manning, who drew the series for the first 29 issues was a brilliant artist. Every panel of Magnus is packed with powerful men, beautiful women and dangerous robots. Manning's incredibly clean style brings an open sense to the page that hints at the world outside the panel. The reader views the action of the story, but is never isolated from the towering spires of North Am. With Valiant Comics' revival of *Magnus, Robot Fighter,* there has been a great deal of interest in the original books and Russ Manning's work, and even today these

Carmine Infantino: The Flash

Russ Manning: Magnus Robot Fighter

stories can compete with Valiant's newer material.

These six artists are a sampling of the cream of the crop from the beginning of the Silver Age. Undoubtedly many other artists could be added to the list, but this selection represents a broad range of styles, and may hopefully serve as a springboard for those who wish to look more closely at comic book artists of the past. Next month Silver Bulletins will cover later artists such as Jim Steranko, John Buscema, Jim Aparo, Wally Wood, and Barry Windsor-Smith. Since comic books are a visual medium, the artists that draw them form a foundation of the industry. One of the most fascinating aspects of reading comic books is following the different ways different artists choose to tell a story. Every penciller has his own unique style, and learning to recognize those styles is challenging and fun. As more collectors begin to appreciate comic books on this level, the industry will change to respond to such interest. Murphy Anderson and Russ Manning may not be 'hot name' artists right now, but don't count them out because they're old. Comic book collecting is a hobby of vintages and these artists are irreplaceable classics. ■

Gil Kane: Green Lantern

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Artist: Ron Fattoruso
Letterer: Gary Peterson
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Uh, WELL, I, UHhh--
NEWS
AND SO THE CITY ADOPTS A NEW HERO: A SELF-DESCRIBED CASHIER WHO DEVELOPED HIS ABILITIES ON THE SUBWAY, SO HE SAYS...
JUST ANOTHER ONE-OF-A-KIND NEW YORK STORY.
BACK TO YOU, ROLLAND!
SHADDUP! YOU LOUSY REPORTERS ARE ALL THE SAME!
SKRASH!
YOU'LL DO A STORY ON HIM--
--BUT YOU WON'T COME DOWN HERE AND DO A STORY ON ME!

WELL, I'M THE STRONGEST MAN IN NEW YORK--
CRASH!
--AND I'M GONNA PROVE IT!
MAN, THAT NEWS REPORTER WAS GOOD-LOOKING.
I'LL SIT DOWN FOR AN INTERVIEW WITH HER ANY TIME!
YUP, I THINK I'M GONNA TAKE TO THIS HERO BUSINESS, AFTER ALL.
WHOA! TAKE IT EASY THERE, YOUNG FELLA!
WHY, SURE: HELP OUT AT FIRES, STOP A MUGGING NOW AND THEN, AND I'LL BE HOME FREE.
I'M THE STRONGEST MAN IN NEW YORK. WHAT COULD POSSIBLY GO WRONG?
NEXT: ENTER: DIESEL.

Continued next month

What's Hot In Comic Books

Fan Favorites

BY JOE CROCE

1. MAGNUS ROBOT FIGHTER #12

This Valiant first appearance of Turok, Dinosaur Hunter is fetching $45.00 in skins or better at your local comic cave and is on it's third straight appearance in the fan favorites section. There are no bones to pick here, with the up and coming Turok title in March, this book is a sure winner.

2. AMAZING SPIDER-MAN #300

It seems like yesterday the first full appearance of Venom was in every comic shop and on every convention dealers wall display, however, this sizzling issue has slowly vanished from the racks. This Todd McFarlane piece has become quite alien to most parts of the country and threatens to double in the guide within the year, due to the Venom mini–series.

3. ETERNAL WARRIOR #4

Not that Gilad couldn't carry this book on his own, but throw in the first appearance of Bloodshot and this issue is on the top of everyone's want list.

4. JUSTICE LEAGUE AMERICA #70

You're forgiven if you didn't pick up a copy of the under ordered Justice League #69, but shame on you if you missed the first part of "Funeral for a Friend." So WAKE up and get your copy (no pun intended)!

5. WILDC.A.T.S. #2

Well, we warned you in last month's issue of the fan favorites section to watch out for this terrific book. This hot Image issue not only sports a full prism cover, fantastic Jim Lee art, but also is fetching $6.00 at your local shop.

6. SHADOWMAN #8

Hats off to Valiant for creating one of the most interesting and ruthless bad guys. Of course I'm referring to Master Darque. And, in this much in demand issue, you can catch the Master's first appearance. So don't keep yourself in the dark, go out and pick up your copy!

7. RAI #0

This Valiant issue just can't be topped. Included in this much sought after book is the incredible origin of...you guessed it Bloodshot! 'Nuff said.

8. HARBINGER #3

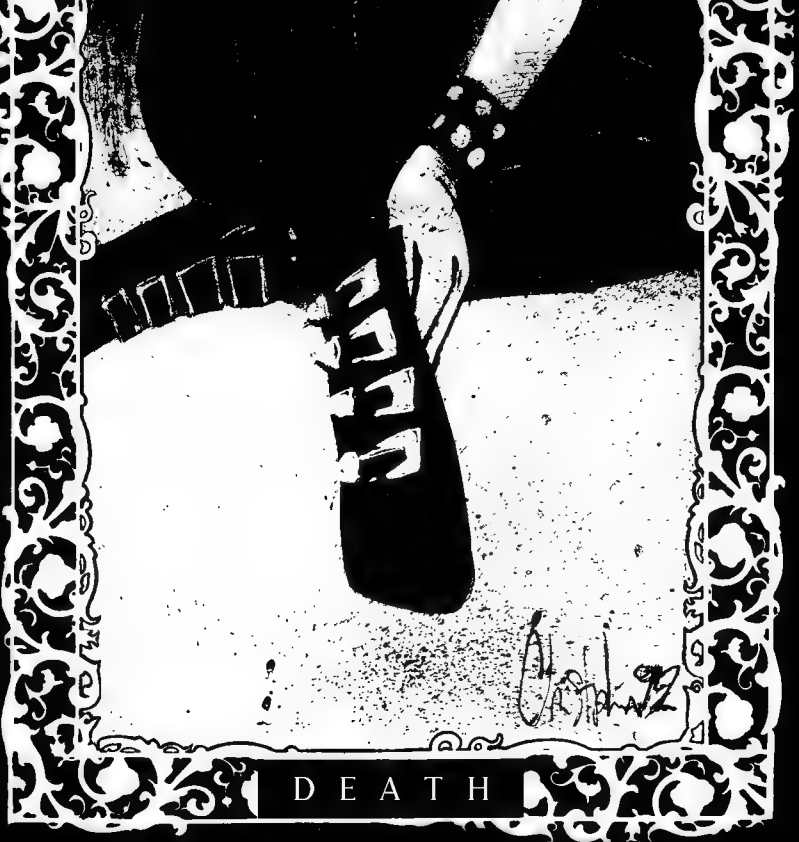
The desire for this issue is sure to follow the frenzy of Shadowman #8 (first appearance of Master Darque) since this is the first appearance of Ax, a super bad guy who has blessed the pages of Bloodshot.

9. MARVEL SPOTLIGHT #12

Well it's official. Released in February was the return of everyone's favorite little devil, Daimon Hellstrom, in his own comic. So needless to say this first appearance of the Son of Satan is as hot as hellfire. Trying to find this comic in high grade will be like a trip to hell and back!

10. BLOODSHOT #1

When four of the top ten books this month involve Bloodshot, it's only just we include this awesome, chromium tipped, mind boggling first issue of Bloodshot's own monthly title. Move over Frank Castle, there's a new punisher on the scene!



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VERTIGO
VERTIGO/DC COMICS

Independent Review

BY IAN FELLER

Welcome once again to **Independent Review**, our new feature that we hope will help launch some careers. Every month, depending on response, we will review a comic from a small independent company. This is a great way to show off your prized creation to many new people. Keep those responses coming.

This issue's review is of **Gareth Blackmore's Unusual Tales** from Blackmore Publishing. It is a $4.95, prestige format, black and white comic that right away, looked great.

Gareth Blackmore's Unusual Tales includes the first chapter of three stories, and two stories done by the winners of a short story and art contest. Unfortunately, we were only given copy of two of the stories, but if the others are as well done as these, you can't go wrong.

One of the stories is entitled "Factual Illusion," and is the story of a man who gets so wrapped up in his virtual reality, detective fantasy, that he refuses to return to real life. Unfortunately, he finds out that staying was not such a good idea. "Factual Illusion" is written by Dan DeBono with artwork by Kyle Hotz. Hotz' art style has a Bernie Wrightson feel to it. "Factual Illusion" was our favorite story.

I'VE GOT THE WATCH SET FOR...
AND DID I MENTION I HAVE THE WILLPOWER TO GO CONSCIOUS
WOW! I WAS AS OUT AS I GO IN
ENTER THE REALITY
WHERE'S HEADS? THEY SAY THE EXPERIMENTATIONS ON HIM
I JUST HAVE TO GET WITH IT!

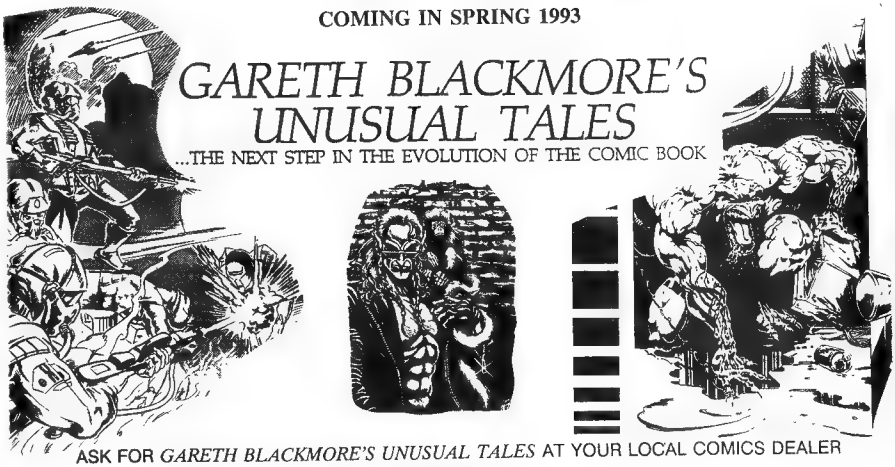
© 1993 Blackmore Publishing

The second story is entitled "Tattoo You" and is written, once again, by Dan DeBono, with art by Pav Kovacic. This is the story of a police detective who finally gets a lead on his toughest case and winds up being sorry he did. Tattoos and dragons make for bizarre tales.

The last story is entitled "Arsenals of Deceit." It's written by Daniel J. Wicinski with art by Tom Dow. It is the story of two worlds at war, with weapons like DNA Troops, Viral Missles and Big Brother. At stake are the lives of 4.5 billion people.

If you're looking for something new and different this one is a definite winner. Included are quality stories and exceptional artwork, not easy to come by these days. You can get a copy of **Gareth Blackmore's Unusual Tales** by requesting it at your local comic shop. ■

COMING IN SPRING 1993



ASK FOR *GARETH BLACKMORE'S UNUSUAL TALES* AT YOUR LOCAL COMICS DEALER

REFERENCE PAGE

a—art for story.
a (i)—inks for story.
a (p)—pencils for story.
Adapt—adaptation.
Ann—annual—a book published once a year.
App—appearance of.
Back-up story—story usually shorter than main story placed at back of comic to fill space.
Bi-monthly—a book published every two months.
Bi-weekly—a book published every two weeks.
B&W—black and white art.
Cameo—brief appearance of a character, usually one or two panels.
CCA—Comics Code Authority—committee set up in 1954 by the major publishers to set guidelines for acceptable comic contents. The appearance of the code on a comic proves it has passed these regulations.
Collectors Set—special edition comic usually bagged and including extra materials not found in regular editions.
Die Cut Cover—special cover with a piece or pieces cut out and another illustration placed behind to give a 3-D effect.
Direct Market Issue—only available through specialty stores.
Error Issue—variant issue, not intended for release.
File Copy—a high grade comic originating from the publishers file.
First App—First Appearance—first time a character appears anywhere.
Foil Cover—special cover using a raised colored foil to give a 3-D effect.
Gatefold Cover—fold out cover, usually two pages.
GA—Golden Age—The period in comics beginning 1938 and ending 1955.
Graphic Novel—full novel length comic story printed in one volume.
Hardcover—usually a graphic novel with two hard cardboard covers.
Hologram Cover—cover that looks 3-D because of the way light reflects off of it.
Indicia—(in-'dish-(ē-) ə)—publishers title, issue number, date, copyright and general information statement usually located on inside front cover, first page or inside back cover.
Intro—Introduction—same as first appearance.
JLA—Justice League of America.
JLE—Justice League Europe.
JLI—Justice League International.
JSA—Justice Society of America.
Large Size—comic book larger than regular or magazine size.
Limited—modern comics with print runs of more than 5,000 but less than 45,000.
Low Distribution—comic book not heavily circulated, either because of underordering or low print run.
Modernage—the period in comics beginning 1970 and continuing today.
Newsstand Issue—version made for distribution to newsstands, bookstores, stationary stores, etc., usually contains UPC symbol in bottom left corner.
One-shot—when only one issue of a title is published.
O—origin—story detailing the beginning of a superhero's existence or the beginning of their powers.
2nd printing, 3rd printing, etc.—the process of printing an in demand comic a 2nd or 3rd etc. time after original print runs have sold out. Recently distinguished by variant covers, but not always. Multiple printing numbers are always listed in the indicia unless clearly marked on the cover.
Painted Cover—cover not done in usual pencil and ink style, but painted either by hand or airbrush.
Pin-Up—pull out poster of character or characters usually one or two pages and usually located in center of comic.
Polybag—plastic bag used to protect a comic insert (i.e. cards, posters etc.) from damage or loss during shipping and sale.
Pre-code—comics printed before 1954 CCA regulations.
Prestige Format—comic usually longer in page length than a regular comic, bound not with staples but with glue, giving a square bound effect. Always higher priced than regular comic.
Quarterly—book published four times per year or every three months.
Rare—up to 50 copies estimated to exist.
Reintro—Reintroduction—the return of a character that had already existed.
Rep—Reprint—comic story printed again in another comic.
Revival—return of a character from the dead.
Scarce—more than 50 copies but less than 200 copies estimated to exist.
Scripts—text adapted to comic dialogue.
SA—Silver Age—the period in comics beginning 1956 and ending 1969.
Softcover—a graphic novel or trade paperback printed with light cardboard covers.
Solo Story—story involving only one characters exploits.
Squarebound—comic book bound with glue, with a square spined cover.
TPB— Trade Paperback—squarebound book which usually reprints individual comics together into one volume.
Very Limited—more than 200 but less than 5,000 copies estimated to exist.
w/—with.
w/o—without.
x-over—cross-over—the appearance of a character or characters in another character's story. ■

HOW TO USE OUR PRICE GRADING GUIDE

All prices listed are based on books in Near Mint condition, and are listed in a range in order to account for regional and other variations. Always remember that these prices are not absolute, but are only meant to reflect the dominant pricing for any given book on the market.

Mint—This is perfect condition as if the book just rolled off the presses or just left the newsstand. The colors are bright and lustrous, and interior pages are white. The book is flat with no folds or creases and the corners are square cut, sharp and complete. The spine is clean, tight and uncreased, and the paper is clean and soft. The cover is straight and firmly attached to the pages. Books in this condition generally sell for higher than guide prices. Books up to 1970 may be priced up to 200% guide price, while books after 1970 may be priced at 10%-50% above guide price.

Near Mint—This is nearly perfect condition, a mint book that has been read carefully. Colors are still bright, but may be somewhat faded. The book is flat with a tight, clean spine, but the corners may be slightly rounded. minor imperfections such as tiny impact fingerprint markings may be allowed, but the cover must be straight and secure. Near Mint comics generally sell for around the guide price

Very Fine—This is a nice comic book that looks good. There is very little color fading and interior pages are nearly white. Minor creases are permitted in binding that is otherwise flat and secure, and one small crease may be found elsewhere on the cover. The paper is strong, showing no signs of brittleness. Overall the book looks as if it has been read a few times, but is not damaged. Books in this condition may sell for slightly less than guide, but generally for no less than 80% guide pricing.

Fine—This is a good looking book that shows some signs of wear and aging. The cover is flat and the binding tight, but there is some fading of color and minor creasing. There may be some wear along the spine. Interior pages are yellowing, but not brown, and the book, on the whole, is a better than average copy. Books in this condition may generally sell for 50% of guide pricing.

Very Good—This is a decent comic, with considerable wear and aging, but without any serious damage. The spine is complete but may exhibit rolling and heavy stress lines near the staples. The colors are significantly washed out and there are minor creases in the cover. Interior pages are still good, and show no browning. Some minor chips in the cover are permitted, and there may be minor cover stains. May contain cover or pages that are loose but attached. In this condition a comic may sell for as little as 30% of guide price.

Good—This is a complete comic book that shows serious signs of wear and aging. The cover can be creased, stained and chipped, and colors faded and dull. Interior pages are not white but not completely brown and show no signs of brittleness, although there may be chips missing. This book is completely readable. Comics in good condition may sell for around 20% of guide price.

Fair—This is an extremely worn book that is still complete, although not held together tightly. It is still readable, but may have major tape markings, pieces missing from the front and the back, long tears, browning pages and extensive spin roll. Books in fair condition are generally not considered collectible. Fair books are usually priced at approximately 10% of guide price.

Poor—This is a significantly damaged book. It may be missing large pieces or even the entire cover. pages are torn, stained, browned and brittle. Sever damage to the spine, such as hopeless spine roll or massive rust stains.

Always remember that these are dealer retail prices and are not absolute, but are only meant to reflect the dominant pricing for any given book on the market.

Also, when going to sell your comic books, please remember that most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on supply and demand

AARDVARK-VANAHEIM

CEREBUS THE AARDVARK DEC 1977-PRESENT

1 Intro Cerebus ..... 200.00 – 300.00
2 ..... 100.00 – 150.00
3 Intro Red Sophia ..... 75.00 – 125.00
4 Intro Elrod ..... 75.00 – 125.00
5 ..... 75.00 – 100.00
6 Intro Jaka ..... 75.00 – 100.00
7 ..... 75.00 – 100.00
8-10 ..... 30.00 – 50.00
11 Intro the Cockroach ..... 30.00 – 50.00
12 ..... 30.00 – 50.00
13-15 ..... 25.00 – 35.00
16-20 (scarcer) ..... 20.00 – 30.00
21 App Capt. Cockroach (scarce) ..... 70.00 – 90.00
22 Death of Elrod ..... 20.00 –30.00
23-28 ..... 10.00 – 13.00
29-31 ..... 12.00 –16.00
32 ..... 8.00 –10.00
33-34 ..... 5.00 –7.00
35 ..... 8.00 –10.00
36-50 ..... 5.00 –8.00
51 Never reprinted ..... 15.00 – 25.00
52 ..... 5.00 – 8.00
53-56; 54: Intro Wolveroach ..... 8.00 –15.00
57-60 ..... 5.00 –7.00
61-62 App. Flaming Carrot ..... 8.00 –12.00
63-70 ..... 4.00 – 6.00
71-150 ..... 2.00 –4.00
151-163 ..... 2.00 –4.00

ARCHIE COMICS

ADVENTURES OF PIPSQUEAK (PREV. PAT THE BRAT) 1959-1960 LOW – HIGH

34 ..... 20.00 – 25.00
35-39 ..... 12.00 – 15.00

ADVENTURES OF THE FLY AUG. 1959-1965

1 Shield app. ..... 250.00 – 300.00
2 ..... 150.00 – 175.00
3-4 ..... 75.00 – 100.00
5-10, 14 ..... 45.00 – 50.00
11-13, 15-20 ..... 25.00 – 30.00
21-31 ..... 20.00 – 25.00

ADVENTURES OF THE JAGUAR SEPT 1961-1963

1 ..... 75.00 – 110.00
2-3 ..... 30.00 – 50.00
4-10 ..... 30.00 – 35.00
11-15 ..... 20.00 – 25.00

ADVENTURES OF YOUNG DR. MASTERS 1964

1, 2 ..... 5.00 – 7.00

ARCHIE 1942-PRESENT

1 ..... 4000.00 – 5000.00
2 ..... 800.00 – 950.00
3 ..... 500.00 – 650.00
4-5 ..... 350.00 – 450.00
6-10 ..... 250.00 – 300.00
11-20 ..... 150.00 – 200.00
21-40 ..... 70.00 – 100.00
41-50 ..... 40.00 – 60.00
51-70 ..... 20.00 – 30.00
71-99 ..... 12.00 – 18.00
100 ..... 18.00 – 20.00
101-130 ..... 6.00 – 9.00
131-160 ..... 3.00 – 5.00
161-199 ..... 1.75 – 2.50

200 ..... 2.00 – 3.00
201-250, 300 ..... 1.00 – 1.50
251-present ..... 0.50 – 1.00
Annual 1 (1950) ..... 500.00 – 650.00
Annual 2 (1951) ..... 250.00 – 300.00
Annual 3 (1952) ..... 150.00 – 180.00
Annuals 4, 5 (1953-1954) ..... 75.00 – 125.00
Annuals 6-10 (1955-1959) ..... 50.00 – 75.00
Annuals 11-15 (1960-1965) ..... 25.00 – 35.00
Annuals 16-19 (1966-1969) ..... 8.00 – 12.00
Annuals 20-26 (1970-1975) ..... 3.00 – 5.00

ARCHIE AND ME OCT. 1964-1987

1 ..... 60.00 – 80.00
2 ..... 30.00 – 40.00
3-5 ..... 15.00 – 20.00
6-12 ..... 7.00 – 10.00
13-30 ..... 3.00 – 5.00
31-63 ..... 0.75 – 1.50
64-162 ..... 0.50 – 1.00

ARCHIE AS PUREHEART THE POWERFUL SEPT. 1966-1967

1 ..... 30.00 – 44.00
2 ..... 20.00 – 28.00
3-6 ..... 10.00 – 15.00

ARCHIE AT RIVERDALE HIGH AUG. 1972-1987

1 ..... 20.00 – 25.00
2 ..... 9.00 – 12.00
3-10 ..... 3.00 – 4.00
11-30 ..... 0.75 – 1.00
31-114 ..... 0.50 – 0.75

ARCHIE GIANT SERIES 1954-PRESENT

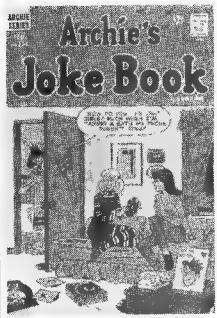
Numbers 36-135 and 252-451 are missing.
1 Archies Christmas stockings ..... 300.00 – 400.00
2 ..... 175.00 – 220.00
3-10 ..... 75.00 – 125.00
11-20 ..... 50.00 – 70.00
21-35 ..... 20.00 – 30.00
136-142 ..... 18.00 – 25.00
143-160 ..... 6.00 – 8.00
161-199 ..... 3.00 – 4.00
200 World of Archie ..... 4.00 – 5.00
201-251 ..... 1.00 – 2.00
452-499 ..... 0.75 – 1.00
500 Archie's Chrstmas stocking 1.00 – 1.50
501-present ..... 0.75 – 1.00

ARCHIE'S GIRLS, BETTY AND VERONICA 1950-1987

1 ..... 500.00 – 600.00
2 ..... 200.00 – 300.00
3-10 ..... 100.00 – 140.00
11-20 ..... 50.00 – 75.00
21-30 ..... 40.00 – 50.00
31-74 ..... 25.00 – 35.00
75 Betty & Veronica sell to the Devil ..... 40.00 – 60.00
76-99 ..... 10.00 – 18.00
100 ..... 18.00 – 20.00
101-140 ..... 6.00 – 9.00
141-190 ..... 2.50 – 3.75
191-249, 300 ..... 1.00 - 2.00
250-347 ..... 0.50 1.00
Annua. 1 (1953) ..... 200.00 - 300.00
Annual 2 ..... 150.00 – 170.00
Annuals 3-8 ..... 60.00 – 80.00

ARCHIE'S JOKE BOOK 1953-1982

(Numbers 4-14 Archie's Rival Reggie)



1 ..... 200.00 – 300.00
2 ..... 150.00 – 175.00
3 ..... 75.00 – 110.00
15-20 ..... 70.00 95.00
21-30 ..... 40.00 – 65.00
31-40, 42-43 ..... 25.00 – 35.00
41 Neal Adams' work ..... 75.00 – 100.00
44-48 Adams' work ..... 40.00 – 60.00
49-60 ..... 12.00 – 20.00
61-80 ..... 6.00 – 9.00
81-99 ..... 4.00 – 5.00
100 ..... 5.00 – 6.00
101-140 ..... 1.50 – 2.50
141-288 ..... 0.50 - 1.00

ARCHIE'S MADHOUSE SEPT. 1959-1969

1 ..... 75.00 – 125.00
2 ..... 50.00 70.00
3-10 ..... 30.00 40.00
11-16 ..... 15.00 22.00
17-21 ..... 6.00 – 9.00
22 Sabrina's 1st app 25.00 35.00
23-40 ..... 3.00 – 5.00
41-66 ..... 1.00 – 2.00
Annual 1 ..... 18.00 – 25.00
Annual 2 ..... 12.00 – 16.00
Annual 3 Sabrina app ..... 6.00 – 9.00
Annuals 4-6 ..... 3.00 – 4.50

ARCHIE'S MECHANICS SEPT. 1954-1955

1 Very scarce 350.00 475.00
2-3 ..... 225.00 – 275.00

ARCHIE'S PAL JUGHEAD 1949-1965

1 ..... 400.00 500.00
2 ..... 200.00 – 250.00
3-5 ..... 125.00 160.00
6-20 ..... 60.00 – 85.00
21-30 ..... 35.00 45.00
31-70 ..... 20.00 – 28.00
71-99 ..... 7.00 – 9.00
100 ..... 8.00 – 10.00
101-126 ..... 5.00 – 7.00
Annual 1 ..... 200.00 – 220.00
Annual 2 ..... 100.00 – 150.00
Annuals 3-5 ..... 80.00 – 100.00
Annuals 6-8 ..... 40.00 – 65.00

ARCHIE'S PALS 'N GALS 1952-PRESENT

1 ..... 200.00 - 300.00
2 ..... 125.00 – 160.00
3-5 ..... 85.00 – 100.00
6-10 ..... 40.00 – 60.00
11-20 ..... 20.00 – 25.00
21-60 ..... 8.00 – 13.00
61-80 ..... 2.50 – 3.50
81-110 ..... 1.00 – 2.00
111-present ..... 0.50 – 1.00

ARCHIE'S RIVAL REGGIE 1950-1954

1 ..... 300.00 – 350.00
2 ..... 155.00 – 175.00
3-10 ..... 75.00 – 110.00
11 14 Katy Keene apppears 50.00 – 60.00

ARCHIE'S SUPERHERO SPECIAL 1979

1 2 Black Hood, Fly, Jaguar & the Web ..... 1.00 – 2.00

ARCHIE'S TV LAUGH OUT 1969-1986

1 ..... 25.00 - 30.00
2 ..... 10.00 – 12.00
3-5 ..... 4.00 – 6.00
6 10 ..... 1.00 – 2.00
11-20 ..... 0.75 – 1.25
21-106 ..... 0.50 1.00

ARCHIE 3000 1989-PRESENT

1 ..... 1.00 – 1.50
2-present ..... 0.50 - 1.00

BETTY AND ME 1965-PRESENT

1 ..... 50.00 – 60.00
2 ..... 20.00 - 27.00
3-5 ..... 14.00 - 18.00
6-10 ..... 5.00 – 8.00
11 30 ..... 1.50 – 2.50
31-present ..... 0.50 – 1.00

BETTY AND VERONICA 1987-PRESENT

1 ..... 1.00 – 1.50
2-present ..... 0.50 - 1.00

EVERYTHING'S ARCHIES 1969-PRESENT

1 ..... 25.00 - 30.00
2 ..... 15.00 – 18.00
3-5 ..... 8.00 – 10.00
6-10 ..... 3.50 5.50
11-20 ..... 1.00 - 2.00
21-present ..... 0.50 - 1.00

FACULTY FUNNIES 1989-1990

1 ..... 0.50 - 1.25
2-5 ..... 0.50 – 1.00

FLY 1983-1984

1 Mr. Justice and origin of Shield ..... 1.00 – 2.00
2-9 ..... 0.60 – 1.00

GINGER 1951-1954

1 ..... 40.00 – 60.00
2 ..... 25.00 – 35.00
3-6 ..... 15.00 – 20.00
7-10 Katy Keene ..... 25.00 – 32.00

Marvel Comic Prices

3-10 ..... 2.00 – 3.00
11-26 ..... 1.50 – 2.50
27-44 ..... 1.50 – 2.00
45 1st app New Vision ..... 2.00 – 3.00
46 1st app Great Lakes Avengers .. 1.50 – 2.00
Becomes Avengers West Coast

WHAT IF?
FEB 1977-JUNE 1988

1 Spiderman app ..... 9.00 – 15.00
2 Origin of Hulk Retold ..... 7.00 – 9 00
3-7 ..... 5.00 – 7 00
8-12 ..... 3.00 – 5.00
13 Conan app ..... 4.00 – 6.00
14-18, 19-23 ..... 2.00 – 4.00
17 Ghost Rider app ..... 5.00 – 7.00
24 Spiderman/Gwen Stacey app 4.00 – 5.00
25, 26, 29, 30, 32-34 ..... 2.00 – 3.00
27 X-Men app ..... 5.00 – 8.00
28 Ghost Rider ..... 5 00 – 8.00
31 Wolverine app ..... 7.00 – 10.00
35 Elektra app ..... 3.00 – 5.00
36-47 ..... 1.50 – 2.50
Special 1 ..... 1.50 – 2.50

WHAT IF? (2ND SERIES)
JULY 1989-PRESENT

1 ..... 3.00 – 5.00
2 ..... 3.00 – 4.00
2-5, 8 ..... 2.00 – 4.00
6, 7 ..... 4.00 – 6.00
9, 10 ..... 3.00 – 5.00
11-15, 17 ..... 1.50 – 2.50
16-24 ..... 2.00 – 3 00
25-43 ..... 1 25 – 1.75

WHAT THE ?! (PARODIES)
AUG 1988-PRESENT

1 ..... 3.00 – 5.00
2-6 ..... 3 00 – 4.00
7-19 ..... 1.25 – 2.00

WOLVERINE (MINI SERIES)
SEPT 1982-DEC 1982

1 ..... 25.00 – 30.00 +
2, 3 ..... 14.00 – 20.00 +
4 ..... 15.00 – 22.00 +

WOLVERINE (REGULAR SERIES)
NOV 1988-PRESENT

1 ..... 18.00 – 25.00
2 ..... 10.00 – 14 00
3 ..... 8.00 – 10 00
4-6 ..... 7.00 – 9.00
7-9 ..... 5.00 – 7 00
10 1st battle vs Sabretooth ..... 20 00 – 28.00
11-20 ..... 3.00 – 5 00
21-22, 25, 26, 25: partial Wolverine origin ..... 3.00 – 4.00
23, 24, 27-37 ..... 2.50 – 3.50
38-40 ..... 1.75 – 2.50
41 Sabretooth & Cable app .. 7 00 – 12.00
41a 2nd printing ..... 1 75 – 2.50
42 ..... 4.00 – 7.00
42a 2nd printing ..... 1.75 – 2.00
43 Sabretooth/Wolverine ..... 3.00 – 5.00
44 ..... 2.50 – 4.00
45, 46 Sabretooth app ..... 3.00 – 4.50
47-49 ..... 2.50 – 3.50
50 Die-cut cover/X-Men app ..... 3.00 – 5.00
51-60 ..... 1.75 – 2 00
61-64 Sabretooth app ..... 2.00 – 3 00

WOLVERINE SAGA
SEPT 1989-DEC 1989

1-4 ..... 5.00 – 6.00

WONDERMAN
SEPT 1991-PRESENT

1 ..... 1 50 – 3.00
2-15 ..... 1.25 – 1.75

X-FACTOR
FEB 1986-PRESENT

1 1st app X-factor ..... 10.00 – 14 00
2 Intro Tower ..... 6.00 – 8.00
3 ..... 5.00 – 6.00
4 ..... 3.00 – 4.00
5 1st app Apocalypse ..... 6.00 – 8.00
6 Apocalypse app ..... 5.00 – 6.00
7, 8 ..... 3.00 – 4.00
9, 10 10 Sabretooth app. ..... 5.00 – 6.00
11-14 ..... 3.00 – 4.00
15 Death of Angel ..... 5.00 – 8.00
16, 18, 19 ..... 2.50 – 4.00
17 1st app Rictor ..... 4.00 – 5 00
20-22 ..... 2.00 – 3.00
23 1st app Archangel (few panels) ..... 6.00 – 8.00 +
24 Archangel's 1st full story 8.00 – 12.00 +
25-39 39: Death of Mr. Sinister 2.00 – 3.00
40 Lifeleft's 1st Marvel Art ..... 10.00 – 15.00
41-49 ..... 1.75 – 2.50
50 Double-sized issue ..... 3.00 – 5.00
51-53 Sabretooth app. ..... 3.50 – 5.00
54-59 ..... 1.50 – 2.00
60 X-tinction Agenda Pt 3 ..... 5.00 – 7.00
60a 2nd printing ..... 4 00 – 5.00
61,62 X-tinction Agenda pt 6 & 9 ..5.00 – 6.00
63 Whilce Portacio starts X-Factor art ..... 12.00 – 15.00
64 ..... 8.00 – 10.00
65-67 Apocalypse app ..... 4.00 – 6.00
68 Nathan taken into the future 8.00 – 12.00
69 ..... 3.00 – 4.00
70 Last app old team ..... 2.00 – 3.00
71 New team ..... 2.00 – 4.00
72-83 ..... 1.25 – 1.75
84 X-Cutioners Song pt 2 ..... 2.50 – 4 00
85 X-Cutioners Song pt. 6 ..... 2.50 – 4.00
86-88 ..... 1.25 – 1.75
Special 1 ..... 3 00 – 5.00
Annual 1-5 ..... 2.50 – 3.50
Annual 6 X-Force/New Warriors app ..... 2.50 – 3.00
Annual 7 ..... 2.50 – 3.00

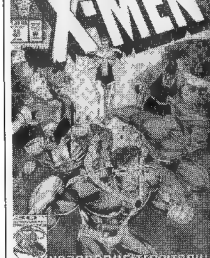
X-FORCE
AUG 1991-PRESENT

1 with X-Force team card ..... 3.00 – 6.00
1a Shatterstar card ..... 2.50 – 4.50
1b Sunspot and Gideon card ..... 2.50 – 4.50
1c Deadpool card. ..... 2.50 – 4.50
1d Cable card ..... 4.50 – 7 00
1e 2nd printing ..... 1 50 – 2.00
2 1st app new Weapon X ..... 2.00 – 3.50
3 ..... 2 00 – 3.00
4 Spiderman x-over ..... 3.00 – 4.00
5-7 ..... 1 50 – 2.00
8 Partial Cable origin ..... 2.00 – 3.00
9 Death of Savron & Masque ..... 1.50 – 2 50
10-15 ..... 1.25 – 1 50
16 X-Cutioners Song pt 4 ..... 2.50 – 4.00
17 X-Cutioners Song pt. 8 ..... 2.50 – 4.00
18-20 ..... 1.25 – 1.50
Annual 1 ..... 2.25 – 2.50

X-MEN
SEPT 1963-PRESENT

1 Origin and 1st app X-Men/ Magneto ..... 2,400.00 – 2,800.00
2 1st app Vanisher ..... 900.00 – 1,200.00
3 1st app Blob ..... 400.00 – 500.00
4 1st app Evil Mutants, Quick Silver, Scarlet Witch ..... 375.00 – 425.00
5 ..... 335.00 – 365.00
6 ..... 230.00 – 260.00
7-10 ..... 185.00 – 210.00
11 1st app Stranger ..... 150.00 – 180.00
12 1st app Juggernaut/Origin Prof. X ..... 165.00 – 190.00
13 Juggernaut app ..... 140.00 – 160.00
14 Intro Sentinels ..... 140.00 –160.00
15, 16 ..... 140.00 – 150.00
17-20 ..... 90.00 – 110.00
21-27, 29, 30 ..... 65.00 – 75.00
28 1st app Banshee ..... 70.00 – 80.00
31-34, 36-40 ..... 40.00 – 55.00
35 Spiderman app ..... 70.00 – 80.00
41-48 ..... 40.00 – 48.00
49 1st app Polaris ..... 42.00 – 50.00
50-51 ..... 42.00 – 50.00
52 ..... 35.00 – 42.00
53 Barry Smith's 1st comic art 60.00 – 70.00
54 1st app Havok ..... 50.00 – 55.00
55 Origin Havok ..... 40.00 – 44.00
56-59 ..... 40.00 – 50.00
60 1st app Sauron ..... 45.00 – 55.00
61-65 64 1st app Sunfire ..... 40.00 – 50.00
66 ..... 28.00 – 35.00
67-83 Reprints X-men 12-45, 12 00 – 24.00
94 New X-Men begins ..... 140.00 – 170.00
95 Death of Thunderbird ..... 45.00 – 60.00
96 ..... 40.00 – 45.00
97 1st app Lilandra ..... 30.00 – 35.00
98-101 ..... 30 00 – 40.00
102 Origin of Storm ..... 22 00 – 28.00
103-107 104 1st app Star Jammers ..... 18.00 – 24.00
108 Cameo Fantastic Four/ Avengers ..... 30.00 – 40.00
109 1st app Vindicator ..... 30.00 – 40.00
110-116 ..... 15.00 – 20 00
117 1st app Shadow King ..... 18.00 – 24.00
118 Cameo Iron Fist/1st app Mariko ..... 16 00 – 20.00
119 ..... 16.00 – 20.00
120 1st app Alpha Flight ..... 30.00 – 38.00
121 X-Men vs Alpha Flight ..... 30.00 – 38.00
122-128 126 1st app Proteus 12.00 – 15.00
129 1st app Shadow Cat, White Queen ..... 16.00 – 20.00
130 1st app Dazzler ..... 12.00 – 17 00
131-133 132 Intro Hellfire ..... 14 00 – 17.00
134 1st app Dark Phoenix ..... 12.00 – 15.00
135-138 ..... 12.00 – 15.00
139-141 ..... 16.00 – 20.00
Becomes Uncanny X-Men
142 ..... 15.00 – 18.00
143 ..... 6 00 – 8.00
144-150 148 1st app Caliban ..... 5.00 – 7.00
151-157, 159-161 155 1st app Brood ..... 3.50 – 5.00
158 vs Rogue ..... 5.00 – 7.00
162 ..... 6.00 – 8 00
163-167, 164: 1st app Binary, 166: 1st app Lockheed ..... 4 00 – 6 00
168 Intro Madelyne Pryor ..... 4 00 – 5.00
169 Intro Morlocks ..... 5.00 – 7.00
170 ..... 3.00 – 5.00
171, 172 ..... 5.00 – 8 00
173, 180 ..... 3 00 – 4.00
181-183, 185 ..... 2.00 – 3.00
184 1st app Forge 5 00 6.00
186-191 ..... 2.50 - 4.00
192 vs Magus ..... 3.00 – 5 00
193 1st app Firestar & Warpath 6.00 – 8 00
194-198 ..... 2.50 - 4.00
199 1st app Freedom Force ..... 3.00 – 5 00
200 Intro Fenris ..... 6.00 – 10.00
201 1st app Nathan Christopher (Cable?) ..... 15.00 – 25.00 -
202-209 ..... 4.00 – 6.00
210, 211 Mutant Massacre ..... 12.00 – 16.00
212 vs Sabretooth ..... 20.00 – 30.00 +
213 vs Sabretooth ..... 18.00 – 30.00 +
214-218, 220 ..... 3.00 – 4.00
219,221,221 1st app Mr Sinister 5.00 – 7.00
222 Sabretooth app ..... 8.00 – 15.00
223, 224, 228, 230-239 ..... 2.00 – 3.50
225-227 ..... 5.00 – 8.00
229 1st app Reavers & Gate Way .. 4.00 – 5.00
240-244 244 1st app Jubilee ..... 3.00 – 5.00
245 Rob Liefeld's 2nd Marvel art 4.00 – 5.00
246 ..... 2.00 – 3.50
247 ..... 4.00 – 6.00
248 1st Jim Lee X-Men art .. 18.00 – 24.00
248a 2nd printing ..... 1.25 – 1.50
249-255 ..... 3.00 – 4.50
256 Psylocke app ..... 6 00 – 10.00
257 ..... 9.00 – 11.00 +
258 ..... 9.00 – 11.00 +
259-265 ..... 4.00 – 6.00
266 1st app Gambit ..... 18.00 – 25.00 +
267 ..... 8.00 – 10.00
268 Wolverine, Capt. America app ..... 15.00 – 18.00
269 ..... 6.00 – 9.00
270 X-tinction agenda pt 1 ..... 8.00 – 12.00
270a 2nd printing ..... 3.00 – 4.00
271, 272 X-tinction agenda pt 4 & 7 ..... 7.00 – 10.00
273 ..... 6.00 – 8.00
274 ..... 3.00 – 5 00
275 Gatefold cover ..... 7.00 – 10.00
275a Gatefold cover ..... 7.00 – 10.00
276-277 ..... 4.00 – 6.00
278-280 ..... 2.50 – 4.00
281 New X-Men Team ..... 3.00 – 6.00
281a 2nd printing ..... 1.25 – 2.00
282 1st app Bishop (cameo) ..... 5.00 – 7.00 +
282a 2nd printing ..... 1.25 – 2.00
283 Bishop's 1st full story ..... 4.00 – 6.00 +
284-286 ..... 1.50 – 2.00
287 Origin Bishop ..... 2.00 – 3.00
288-292 ..... 1.50 – 2.00
293 ..... 1.50 – 2.00
294 X-Cutioners Song pt. 1 ..... 3.00 – 4.00 +
295 X-Cutioners Song pt. 5 ..... 2.00 – 3.50 +
296-299 ..... 1.25 – 1.75
Annual 1 ..... 35.00 – 45.00
Annual 2 ..... 20.00 – 30.00
Annual 3 ..... 12.00 – 15.00
Annual 4-6, 9, 10 ..... 7.00 – 10.00
Annual 7, 8 ..... 4 00 – 6.00
Annual 11, 12 ..... 3 00 – 5.00
Annual 13 ..... 2.50 – 3.00
Annual 14 Gambit app ..... 6.00 – 8.00
Annual 16, 16 ..... 2.25 – 2.50
Giant Size 1 1st app New X-Men ..... 150.00 – 175.00 +
Giant Size 2 ..... 20 00 – 30.00

X-MEN (2ND SERIES)
OCT 1991-PRESENT



1a-d Four different covers ..... 1.50 – 2.50
1e Double gatefold cover ..... 4.00 – 5.00
2 ..... 1.50 – 2.00
3 Death of Magneto ..... 1.50 – 2.50
4 1st app Omega Red ..... 4.00 – 5 50

...5.00 – 6.00
7 Sabretooth app ...5.00 – 6.00
12 ...1.50 – 2.00
16 ... 1 50 – 2.00
15 X-Cutioners Song
pt. 3 &7 ...2.50 – 4.50
9-19 ...1.25 – 1 50
nnual 1 1st app Mojo II ...2.25 – 2.50

-MEN ADVENTURES
EPT 1992-PRESENT
T.V. animation series adapt ...1.50 – 2.00
4 ...1 25 – 1.75

-MEN/ALPHA FLIGHT
AN 1986-FEB 1986
2 ...2.00 – 4 00

-MEN AT THE STATE FAIR
one shot ...60.00 – 70.00

LASSIC X-MEN
EPT 1986–MARCH 1990
...5.00 – 8 00
9 ...3.00 – 4 00
0 ...4.00 – 6 00
-20 ...2.00 – 3 00
-45, 39 Jim Lee backup story ...1.50 – 2 00
comes X-Men Classic

-MEN CLASSIC
PRIL 1990-PRESENT
-78 ...1.50 – 1.75

-MEN MICRONAUTS
AN 1984-APRIL 1984
...1.50 – 2.50

-MEN SPOTLIGHT ON ...
TARJAMMERS
90
App. Prof X ...4.50 - 5 50

MEN VS AVENGERS
PRIL 1987-JULY 1987
...1.50 3.00

TERMINATORS
CT 1988-JAN 1989
...1.50 – 2.00

OUNG ALLIES COMICS
UMMER 1941-OCT 1946
rigin & 1st app. the Young Allies, 1st
eeting Capt. Amer & Human Torch;
d Skull app. ... 2,700.00 – 3,300.00
pt. Amer & Human Torch
p ...800.00 – 900 00
nthertime app ...625.00 – 750.00
a Vagabond & Red Skull, Capt. Amer,
uman Torch app ...650 00 – 750 00
pt Amer. & Human Torch
p ...325.00 – 425.00
0 ...250 00 – 350.00
0 ...200.00 – 300 00

MIRAGE

NAGE MUTANT NINJA TURTLES
ACK AND WHITE)LOW – HIGH
...375.00 – 425.00
d print ...90.00 – 125.00
d print ...30 00 – 40.00
h print ...15.00 – 22.00
h print ...4.00 – 6 00
...120 00 – 160 00
d print ...15 00 – 18 00
d print ...4 00 – 6.00
...45.00 – 60.00
d print ...4.00 – 6 00
riant cover 500 copies given
ey NYC ...80.00 110 00
...25.00 - 35.00
d print ...3.00 – 5.00
...15.00 – 20 00
d print ...3 00 – 5 00

6 ...12.00 – 16.00
6a 2nd print ...2 50 – 3.00
7 ...10 00 – 15.00
7a 2nd print ...2 50 – 3.00
8 ...8.00 – 12.00
9 ...8 00 – 10.00
10, 11 ...7.00 – 9.00
12-15 ...5.00 – 7 00
16-21 ...4.00 – 6 00
22-27 ...3.00 – 4.00
28-35 ...2 50 – 3.00
36-49 ...2 00 – 2.50
50 ...2.50 – 3.00

NOW

TERMINATOR LOW – HIGH
SEPT 1988-1989
1 ...**15.00 – 20.00**
2 ...10 00 – 14.00
3-5 ...5 00 – 7 00
6-10 ...4 00 – 5 00
11-17 ...2.50 3 00

GREEN HORNET
NOV. 1989-1991
1 ...15.00 20 00
1a 2nd printing ...4 00 – 5.00
2 ...8 00 – 10.00
3-5 ...5 00 – 6 00
6-8 ...3 00 – 3.50
9-14 ...2 00 – 2 50

GREEN HORNET VOL 2
SEPT 1991-PRESENT
1 ...3 00 – 4.00
2-11 ...2 00 – 2.25
12 Polybag with button ...3 00 – 4.00
13-present ...2.00 – 2 25

KATO OF THE GREEN HORNET
NOV. 1991-FEB 1992
1 1st solo Kato story ...2.50 – 3.50
2-4 ...2.50 – 2 75

STING OF THE GREEN HORNET
1 Polybagged w/trading card . 2 50 – 3 00

TOPPS

DRACULA LOW – HIGH
1 Polybagged w/ cards ...4 00 – 7 00
2, 3 Polybagged w/cards ...2.00 - 3 00

VALIANT

ARCHER & ARMSTRONG
0 1st app Archer & Armstrong ...**8.00 – 10.00+**
0a Gold Variant ...100 00 – 125.00
1 Unity Chapter 3 ...**6.00 – 8.00+**
2 Unity Chapter 11; 2nd app Turok ...**7.00 – 10.00+**
3 ...**4.00 – 5.00+**
4 ...**4.00 – 5.00+**
5 ...3.00 4 00
6 ...2 50 – 3.00
7 ...2.25 – 3.00
8 Double sized w/Eternal Warrior ...4.50– 5 50

BLOODSHOT
1 Chromium cover ...**8.00 – 12.00 –**
2, 3 ...2.50 – 3.00

ETERNAL WARRIOR
1 Unity Chapter 2; origin Gilad, Eternal Warrior & Armstrong ...10.00 – 12.00
1a Gold Variant ...100 00 – 125.00
1b Gold foil ...125.00 – 150.00
2 Unity Chapter 10 ...**4.00 – 6.00+**
3 ...**4.00 – 6.00+**
4 Bloodshot 1st app. ...**10.00 – 18.00+**
5 Bloodshot ...**7.00 – 12.00+**
6 ...4 00 – 7 00
7 ...3.00 – 4.00
8 Double sized w/Archer & Armstrong ...4.50 – 5.50
9 ...2.25 – 2.75

HARBINGER

0 Mail in; very rare ...200.00 – 270 00
0 TPB version ...10 00 – 12.00
1 1st app Sting, Torque, Zappelin, Flamingo, Kris ...**85.00 – 110.00+**
1a w/o coupon ...30.00 – 40.00
2 ...**40.00 – 50.00+**
2a w/o coupon ...15 00 – 25.00
3 1st app AX ...**40.00 – 45.00+**
3a w/o coupon ...12 00 – 20.00
4 Low print run ...**40.00 – 50.00+**
4a w/o coupon ...12.00 - 20 00
5 ...**25.00 – 35.00+**
5a w/o coupon ...12 00 – 20.00
6 ...**20.00 – 30.00+**
6a w/o coupon ...10.00 – 15 00
7 ...**12.00 – 15.00+**
8 ...5 00 – 7 50
9 ...**4.00 – 5.00+**
10 First Hard Corps ...**8.00 – 10.00+**
11 First Full HC Story ...**6.00 – 8.00+**
12, 13 ...3.00 – 4 00
14, 15 ...**3.50 – 5.00+**
16 ...2 50 – 3 00
TPB Reprint 1-6 ...10.00 – 15.00

HARD CORPS
1 ...**5.00 – 6.00+**
1 Gold ...100.00 – 125.00
2 ...**4.00 – 5.00+**
3, 4 ...2.50 – 3.00
5 Bloodshot app ...2.50 – 3 00

MAGNUS ROBOT FIGHTER
0 Send away w/card ...80 00 – 100 00
0aStore version w/o card ...40 00 – 50 00
1 ...**25.00 – 35.00+**
1a w/o coupon ...12 00 - 17.00
2 ...30.00 – 35.00
2a w/o coupon ...8 00 – 12.00
3 ...15.00 – 20.00
3a w/o coupon ...8 00 – 12 00
4 ...12 00 – 17 00
4a w/o coupon ...6 00 – 10.00
5 First app. of Rai ...**25.00 – 30.00+**
5a w/o coupon ...8 00 – 12.00
6-8 ...**12.00 – 17.00+**
6a w/o coupon ...6 00 – 10 00
7a w/o coupon ...6.00 – 10 00
8a w/o coupon ...5.00 – 8 00
9-11, 13-14 ...**4.00 – 6.00+**
12 ReintroTurok ...**37.00 – 55.00+**
15 Eternal Warrior of 4001 ...**4.00 – 7.00+**
16-20 ...**3.00 – 4.00+**
21 ...**4.00 – 5.00+**
22 ...2.50 – 3.00
23, 24 ...2 50 – 3.00

MAGNUS ROBOT FIGHTER, VINTAGE
1 ...**4.00 – 6.00+**
2-4 ...**3.00 – 4.00+**

RAI
0 Partial origin Bloodshot 1st app New Rai ...**10.00 – 14.00+**
1 ...**20.00 – 25.00+**
2 ...**15.00 – 18.00+**
3 ...**15.00 – 23.00+**
4 ...**30.00 – 40.00+**
5 ...**8.00 – 12.00+**
6 ...7 00 – 10.00
7 Death Rai ...**4.00 – 5.00+**
8 ...3 00 – 4.00

SHADOWMAN
1 ...**16.00 – 22.00+**
2 ...7.00 – 12.00
3 ...**7.00 – 9.00+**
4 ...**6.00 – 8.00+**
5 ...4 00 – 5.00
6 ...**4.00 – 6.00+**
7 ...**4.00 – 6.00+**
8 Master Darque ...**9.00 – 15.00+**
9 10 ...3.00 – 4.00
11, 12 ...2.50 – 3.00

SOLAR, MAN OF THE ATOM
1 ...20 00 – 25 00
2 ...**12.00 –18.00+**
3 1st Harada ...**15.00 – 20.00+**
4 ...**8.00 – 15.00+**
5-9 ...**10.00 – 14.00+**
10 Black cover 1st app Eternal Warrior ...**45.00 – 60.00+**
10A Second Prnt ...4 00 – 5.50
11 ...**10.00 – 14.00+**
12 ...**4.00 – 5.00+**
13-16 ...3.00 – 4.00
17 ...**3.00 – 4.00+**
18, 19 ...**3.00 – 4.00+**
20 ...**2.25 – 2.75**

UNITY 1992
AUG 1992-PRESENT
0 Chapter 1 ...**10.00 – 15.00+**
0 Red edition ...90.00 – 130.00
0a Red Bar logo ...100.00 – 150.00
1 Chapter 18 ...**100.00 – 150.00+**
1a Gold edition; distr approx. 10,000 ...100.00 – 150 00
Platinum edition, distr approx. 5,000 ...150.00 – 200.00
Complete Set (1-18) ...**75.00 – 95.00+**

X-O MANOWAR
1 Intro Aric ...**25.00 – 32.00+**
2 ...**15.00 – 20.00+**
3 Intro X-Caliber, Solar app **12.00 – 18.00+**
4 Harbinger app ...**10.00 – 15.00+**
5, 6 ...**7.00 – 12.00+**
7 Unity chapter ...**6.00 – 8.00+**
8 Unity chapter ...6 00 – 8.00
9-11 ...**4.00 – 6.00+**
12 ...**3.00 – 4.00+**
13-15 ...2 50 – 3.00

ZEN

ZEN, INTERGALACTIC NINJA
1 VOLUME LOW – HIGH
1 1st app Zen ...175.00 – 250 00
2 ...75.00 – 100 00
3 ...50.00 – 75 00
4 ...75.00 – 100.00
5 ...40.00 – 60.00
6 ...35 00 - 45.00

2ND VOLUME
1 ...15.00 – 30.00
2 ...10.00 – 20.00
3 ...10 00 – 15.00
4 ...10 00 – 15.00

3RD VOLUME
1-6 ...1.75 – 2.00

COMIC BOOK COLLECTOR'S SURVEY

WIN A 1 YEAR SUBSCRIPTION TO COMIC BOOK COLLECTOR

Fans of *Comic Book Collector,* here's a special offer for you. Just fill out this survey completely (a photocopy will do) and mail it back to: **Comic Book Collector, Dept. Survey, 155 East Ames Ct., Plainview, N.Y. 11803.** We will enter you in a contest to win a 1 year subscription to *Comic Book Collector.* We will be selecting 5 winners from all the surveys received. Winners will be notified by mail.

Deadline is April 10th, 1993.

1. Male _____ Female _____
2. Age: under 12 _____ 12-18 _____ 19-25 _____ 26-35 _____
   36-45 _____ 46-60 _____ over 60 _____
3. I purchase CBC through: Subscription _____ Newsstand _____
   Comic Shop _____ Convention _____ Other _____
4. Please list the Comic Book Store you go to on a regular basis:
   Store Name _____
   Address _____
   City / State / Zip _____
   Phone Number _____
5. What are your three favorite comic book titles:
   #1 _____ #2 _____ #3 _____
6. I collect: Modern Age Comics _____ Silver Age _____
   Golden Age _____ Other _____ (You can check more than one)
7. On a monthly basis I spend this amount on comic books:
   Less than $10 _____ $10- $20 _____ $21- $40 _____ $41-50 _____
   $51- $100 _____ $101- $200 _____ $201-$400 _____ More than $400 _____
8. I read regularly or subscribe to the following comic book price guides or magazines _____
   _____
   _____
9. My favorite feature in *Comic Book Collector* is: _____
   _____
10. Who or what would you like to see on the cover of *Comic Book Collector?* _____
    _____
    _____
11. How would you rate Comic Book Collector's Price Guide Section?
    Accurate _____ Too high _____ Too low _____
12. What do you feel is the clearest way to list comic books in our price guide? (choose one)
    ___ alphabetical by publisher, with all their books alphabetical by title. (the way it is now)
    ___ all books alphabetical by title regardless of publisher.
    ___ major publishers (Marvel, DC, Image, Valiant, Dark Horse) listed alphabetical by company with all their books listed alphabetical by title and all other books listed alphabetical by title only.
13. I collect non-sports cards Yes _____ No _____
14. I collect sports cards Yes _____ No _____
15. I collect comic cards Yes _____ No _____
16. I collect other items Yes _____ No _____
17. If yes to #15, which ones do you collect? _____
    _____
18. General comments: _____
    Name _____
    Address _____
    City _____ State _____ Zip _____

Comic Book Collector Advertising Rate Card
Rate Card No. 2 effective December 1, 1992

Circulation: 125,000
NEWSSTAND DISTRIBUTER: Curtis Circulation-Company

DISPLAY RATES

B/W

Space	1X	3X	6X	12X
Full Pg.	$550	$520	$495	$470
2/3	400	380	360	340
1/2	330	315	300	280
1/3	230	220	205	195
1/6	140	135	125	120
1/12	60	57	56	50
1"	20	(No Frequency Discounts)		

2 Color

Space	1X	3X	6X	12X
Full Pg.	$750	$715	$675	$640
2/3	540	515	485	460
1/2	450	425	405	380
1/3	310	295	280	265
1/6	200	190	180	170

4 Color (Newsprint)

Space	1X	3X	6X	12X
Full Pg.	$1,455	$1,385	$1,310	$1,235
2/3	1,050	995	945	890
1/2	875	830	790	745
1/3	600	570	540	510
*Glossy (Center)	$1,955	$1,860	$1,760	$1,660
2nd / 3rd Cover	$2,395	$2,275	$2,155	$2,035
Back Cover	$2,800	$2,660	$2,520	$2,380

* When available

Camera-ready copy or copy to be set MUST arrive by ad deadline with payment.
Comic Book Collector, Advertising Dept., 155 E.Ames Ct., Plainview, NY 11803
Phone (516) 349-9494 Ext.15 or Fax (516) 349-9516

ADVERTISING DEADLINES

Cover Dates	Advertising Deadlines	On Sale
March 1993	December 8	January 22
April 1993	January 5	February 19
May 1993	February 9	March 24
June 1993	March 9	April 20
July 1993	April 6	May 16
August 1993	May 11	June 22
September 1993	June 8	July 20
October 1993	July 13	August 24
November 1993	August 10	September 22
December 1993	September 7	October 19

Send display ads to Douglas Ingram, *Comic Book Collector*, 155 E.Ames Court, Plainview New York 11803 (516) 349-9494

CLASSIFICATIONS

Dark Horse
110.....For Sale
115.....Wanted

DC Comics
210.....For Sale
215.....Wanted

Image Comics
310.....For Sale
315.....Wanted

Marvel Comics
410.....ForSale
415.....Wanted

Malibu Comics
510.....For Sale
515.....Wanted

Valiant Comics
610.....For Sale
615.....Wanted

Independent Comics
710.....For Sale
715.....Wanted

Golden Age
810.....For Sale
815.....Wanted

Silver Age
910.....For Sale
915.....Wanted

Original Art
1010.....For Sale
1015.....Wanted

Comic Cards
1110.....For Sale
1115.....Wanted

Announcements
1210.....For Sale
1215.....Wanted

Miscellaneous
1310.....ForSale
1315.....Wanted

Toys & Novelties
1410.....For Sale
1415.....Wanted

CLASSIFIED ORDER FORM

- Please print or type your copy.
- Illegible copy will be returned.
- Not responsible for key changes.
- For errors made in copy, liability is limited to space occupied by ad.
- Ads will be placed under classification specified on order form.
- If no classification is specified, one will be selected.
- Telephone orders will not be accepted.
- Payment must accompany all orders.
- No agency commission allowed.

For our records, all orders must include name, *STREET* address and phone number.

Name _____
Street Address _____
City _____
State _____ Zip _____
Telephone (__) _____

Mail orders to:
Comic Book Collector
Classified Ad Department
990 Grove St., Evanston, IL 60201-4370

Rate: 30¢ Per Word - $6.00 Minimum Charge

The first line of all classifieds will be set in bold face.
Street address counts as 1 word. Zip counts as 1 word.
Example of word count:
John Doe 990 Grove St. Evanston, IL 60201-4370 (708) 491-6440
1 1 1 1 1 1 1 1

PRINT YOUR AD HERE
Classification: _____

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40

Number of words: _____
Number of Issues: _____
First ad to appear in the _____ issue.
Total Amount Enclosed: $ _____

Important: Payment must be enclosed with every order.

CBC Convention Calendar 1992

Promoters send flyers (min. 6 x 9) to CBC Inc.
Attention Dan Thomas 1329 Greenwood St.
Evanston, IL 60201

ALABAMA

March 18-21, TUSCALOOSA. Bryant Conference Center, Comic Books/Cards, Sheraton Capstone Inn, membership $35, Con: BamaCon 7, University of Alabama (205)758-4577.

CALIFORNIA

Feb. 2, 9, 16, 23, 30, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100, F: $30, A: free, 6am-10pm, Contact: Frank or Jim, PH: (714) 594-7492.

March 3, 6, 10, 13, 17, 20, 24, 27, 31, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100, F: $30, A: free, 10am-5pm, Contact: Frank or Jim PH: (714) 594-7492.

April 3, 7, 10, 14, 17, 21, 24, 28, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100, F: $30, A: free, 6am-10pm, Contact: Frank or Jim, PH: (714) 594-7492.

CONNECTICUT

Feb. 14, FAIRFIELD. Fairfield Comic Book and Sports Card Show, Tomlison High School, Linquowa Rd. T: 45 F: $75, A: $2.50, Hrs: 10am-4:30pm, Con: Prime Event Promotions (203) 331-4345.

ILLINOIS

Feb. 21, 28, CRYSTAL LAKE. Comic Book show, Holiday Inn, Rte 31 & Three OAks Rd. 10am-3pm, F: $30, A: $1, Con: Louis Pinsky (708)567-9543.

Feb. 20, PALOS HEIGHTS. Comic Book show, Faith Lutheran Church, 12642 Massasoit (off 127st), 9am-3pm, Con: Jeff Otte (708) 385-0191.

March 6, CHICAGO. North Chicago Inn, Comics & Cards show, 2315 Greenbay Road, 10am-3pm, T: 30, F: $25, A: $1, Con: Jim Libasci (708) 336-9963.

March 20, PALOS HEIGHTS. Comic book show, Faith Lutheran Church, 12642 Massasoit (off 127St), 9am-3pm, COn: Jeff Otte (708) 385-0191.

April 3, CHICAGO. North Chicago Inn, Comics & Cards show, 2315 Greenbay Road, 10am-3pm, T: 30, F: $25, A: $1, Con: Jim Libasci (708) 336-9963.

KENTUCKY

Feb. 28, LEXINGTON. Comic Books, Holiday Inn North 1950 Newtown, Pike, 10am-4pm, T: $60, Con: Jubilee (301) 292-4587.

April 4, LEXINGTON. Comic Books, Holiday Inn North 1950 Newtown, Pike, 10am-4pm, T: $60, Con: Jubilee (301) 292-4587.

MARYLAND

March 14, ANNAPOLIS. Comic Books, Marriott Hotel, 80 Compromise St. 10am-4pm, T: $60, Con: Jubilee (301)292-4587.

March 28, COLUMBIA. Comic Books, Holiday Inn 7900 Washington Blvd. Rts. 175 & 1, 10am-4pm, T: $60, Con: Jubilee (301)292-4587.

April 4, BALTIMORE. Comic Books, Days Inn I-83, Exit 17 Timonium, 10am-4pm, T: $60, Con: Jubilee (301) 292-4587.

MINNESOTA

Feb. 28, BRAINERD. Sundays 9:00 am-4:30 pm. The Holiday Inn on HWY 371 S., Contact: Kevin J. Bergson, PH: (701) 235-2562.

March 27 & 28, DULUTH. Saturdays from 9:00 am-5:00 pm and Sundays from 10:00 am-4:30 pm,T: 42 dealers, F: $60 ea. for the 3 two-day shows, Dec. 5th show, F: $50. Radisson Inn at 505 W. Superior St, Downtown, Contact Kevin J. Bergson, PH: (701) 235-2562.

MICHIGAN

March 28, LANSING. Comic Books, Sheraton, 925 S. Creyts St., 10am-4pm, T: $45, Con: Jubilee (301) 292-4587.

NEW JERSEY

Feb. 21, ROBINSVILLE. 9:30AM-3:30PM, Comic and Card show, Washington Turnpike Volunteer Fire Dept. Route 130, 3 miles from exit 7A of NJ Turnpike take I-195, W to Route 130, Con: Emcee Conventions (609)448-7585.

Feb. 26 & 27, PARAMUS. Comic Book, Nostalgia, Card & Collectible Expo, 200 Rt. 17 N., T: 50, F: $35 & $45, A: Free, Fri 5pm-10pm, Sat 10am-4:30pm, Contact: Joseph Kramar, PH: (717) 828-7722, S.R. 197 Dingmans Ferry, PA 18328.

March 21, EDISON. Comic Books, Holiday Inn Raritan Centre Pkwy. 10am-4pm, T: $45, Con: Jubilee (310) 292-4587.

March 28 & 27, PARAMUS. Comic Book, Nostalgia, Card & Collectible Expo, 200 Rt. 17 N., T: 50, F: $35 & $45, A: Free, Fri 5pm-10pm, Sat 10am-4:30pm, Contact: Joseph Kramar, PH: (717) 828-7722, S.R. 197 Dingmans Ferry, PA 18328.

April 17, TINTON FALLS- EATONTOWN. Monmouth County Comics & Cards Convention, Holiday Inn, Parkway exit 105 at Hope Road. Dealers, door prizes, raffles. Con: Dan Campbell (908) 269-9486 or (908) 544-9300.

NEW YORK

Feb. 14, ROCKVILLE CENTRE. Holiday Inn, 173 Sunrise Hgwy. Comic Books/ Cards, 10am-5pm, A: Free, Con: Cosmic Comics (516) 678-1300.

Feb. 25, OCEANSIDE. Comic Book show, Sons of Italy-Rocky Marciano Lodge, 6pm-10pm, A:Free, 305 Long Veach Road, Con: Paul (516)289-7396, Dir: Sunrise Highway to Long Beach Road go South 2 miles.

March 13 ,ASTORIA Comic show, Knights of Columbus, 42-10 31st Ave. A: $1, Con: Richard Olsen (516) 796-8338.

March 25, OCEANSIDE. Comic Book show, Sons of Italy- Rocky Marciano Lodge, 6pm-10pm, A:Free, 305 Long Veach Road, Con: Paul (516)289-7396, Dir: Sunrise Highway to Long Beach Road go South 2 miles.

March 14, ROCKVILLE CENTRE. Holiday Inn, 173 Sunrise Highway. Comic Books/ Cards, 10am-5pm, A: Free, Con: Cosmic Comics (516) 678-1300.

NORTH DAKOTA

Feb. 20 & 21, FARGO. 1993 Fargo Baseball Card and Comic Book Shows. Saturdays 9am-5pm, Sundays 10am-4:30pm. T: 42 dealers F:$55. Holiday Inn at 13th Ave. S and Interstate 29. Contact: Kevin J. Bergson, PH: (701) 235-2562.

March 6 & 7, BISMARCK. Saturdays, 9am-5pm, Sundays, 10am-4:30pm.T: 35 dealers F:$50, Radisson Inn at 800 S. 3rd St across from the Kirkwood Mall. Contact: Kevin J. Bergson, PH: (701) 235-2562.

April 6, 7, BISMARCK. Saturdays, 9am-5pm, Sundays, 10am-4:30pm.T: 35 dealers F:$50, Radisson Inn at 800 S. 3rd St across from the Kirkwood Mall. Contact: Kevin J. Bergson, PH: (701) 235-2562.

OHIO

Feb. 21, DAYTON. Comic Books, Holiday Inn Dayton Mall Int. 75 Exit 44, 10am-4pm, T: $60, Con: Jubilee (301)292-4587.

March 6, AKRON. Comics Books, Holiday Inn, 4073 Medina Road, I-77 & Route 18, 10am-4pm, T; $45, Con: Jubilee (301) 292-4587.

March 7, COLUMBUS. Comic Books, Holiday Inn East, I-70 & Hamilton Road., 10am-4pm, T: $60, Con: Jubilee (301) 292-4587.

March 28, MANSFIELD. Mid-Ohio-Mini-Con. Comic Book & Collectibles Show. Comfort Inn, North, Route 30 & Trimble Road, next to damon's. 10am-4pm. T: 30- 6ft., F: $25, A: $1. Con: Roger Price, R.A.P. Productions, P.O. Box 3831, Mansfield, OH 44907. (419) 526-0438.

PENNSYLVANIA

March 21, HARRISBURG. Comic Books, Ramada Hotel I-83, Exit 18A, New Cumberland, 10am-4pm, T: $45, Con: Jubilee (301)292-4587.

RHODE ISLAND

March 18, April 15, WOONSOCKET. Sports Card & Comic Book Show. Elks Hall, 380 Social Street. 6pm-10pm. T: 40, F: $25, A: $1, Con: B & F Sports Cards, Bill Bryda, 1025 Cass Ave., Box 1921, Woonsocket, RI 02985 (401) 765-0934.

TEXAS

March 14, SAN ANTONIO. Sports Card and Comic Show. Holiday Inn Northeast, I-35 and Binz-Engleman. 10am-5pm, T: 25, Non-Sports T: 8, F: $50, 2- $90, A: $1.00 under 10 free, Con: Ralph or A. Willis (210) 431-0737.

VIRGINIA

Feb. 21, RICHMOND. Comic Books, Holiday Inn (Fanny's) 6531 West Broad Street, 10am-4pm, T: $60, Con: Jubilee (301)292-4587.

March 7, VIRGINIA BEACH. Comic Books, Pavilion Convention Center, 1000 19th St., 10am-4pm, T: $60, Con: Jubilee (301)292-4587.

March 13, ARLINGTON. Comic Books, Howard Johnson's 2650 Jefferson Davis Hwy. Rte 1, 10am-4pm, T: $65, Con: Jubilee (301) 292-4587.

March 21, TYSONS CORNER. Comic Book Show, 10am-4pm, Tysons Corner Ramada Hotel, 7801 Leesburg Pike, Tysons Corner, VA. T: 70, F: $50, A: $2.00, Con: Capital Associates (703) 691-9094.

Trivia Answers:

1. Fantastic Four #12
2. The Mona Lisa
3. Doiby Dickles
4. 1980, Lake Placid
5. Robin II: Jokers Wild #1
6. Solar, Man Of The Atom #10
7. Werewolf By Night #32
8. Amazing Spider-Man
9. Superman #199
10. Incredible Hulk #102
11. Now Comics
12. Kevin Eastman and Peter Laird
13. Amazing Adult Fantasy
14. Lost In Space
15. Journey Into Mystery #85

SCRAMBLED SUPER HEROES Solution:

The 10 Super Heroes are (from top to bottom) BEAST, CABLE, GAMBIT, ICEMAN, IRON MAN, DARKHAWK, PUNISHER, ARCHANGEL, SPIDER-MAN and HUMAN TORCH. PETER PARKER (Spider-Man) is the name we're looking for.

DOS LOCOS CAN DANCE

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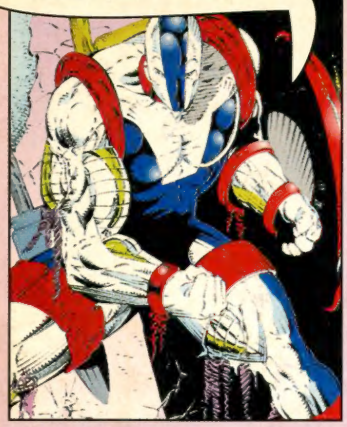

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Introducing a hot new team of superheroes from Jim Lee & Scott Clark!

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★ **Special** - 3 or more (each) **1.75**

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Reg. /Sale

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Unc. X-Men Annual 17 $2.95/**2.50**
Web Spidey Annual 9 . $2.95/**2.50**
★ **Set** - All 4 annuals $11.80/**8.95**
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Featuring the beginning of a major 14-part Venom & Carnage storyline! This will be hot!

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Spiderman 35 (Pt 4) 1.75/**1.50**
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All new 64 page Spiderman series!
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SUPERMAN

By popular demand, Superman returns! But is he the same? Similar to **Superman #75**, each of these issues is polybagged! **Hot!**

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The return of Superman! 64 pages!
Adv Superman 501(Tie-in) $2/**1.75**
Man of Steel 22 (Tie-in) ... $2/**1.75**
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Turok returns in a new monthly series with art by Bart Sears! **Hot!**

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What If 50 (**X-Men - Reg. $3**) **2.50**
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All new Rai & the Future Force!

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Spiderman: Soul of Hunter . $6/ **4.95**
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Spiderman vs. Venom $13/ **9.95**
Spiderman vs. Wolverine .. $7/ **5.95**
Wolverine Inner Fury $6/ **4.95**
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X-Men Days Future Past $6/ **4.95**
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All new full color 12-issue series!
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A Predator hunts a volatile prison!

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Reg./Sale

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Karnandi 1 (**New!**) 1.75/**1.50**
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The hottest babes by the hottest artists!
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Excalibur 66 (Phoenix) .. 1.75/**1.50**
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Hulk 406 (Peter David) .. 1.25/ **.99**
Infinity Crusade 1 (**New!**) 3.50/**2.95**
Midnight Men 1 (**New!**) .. 2.50/**1.95**
Marvel Comics 130,131 1.50/**1.25**
Features Ghost Rider, Wolverine & more!
Namor 39 (Joe Lee) ..... 1.25/ **.99**
New Warriors 36 (**Hot!**) . 1.25/ **.99**
Punisher 2099 #5 ..... 1.25/ **.99**
Secret Defenders 4(**New!**) 1.75/**1.50**
Shadow Riders 1 (**New!**) . 2.50/**1.95**
Spidey 2099 #8 (**New!**) .. 1.25/ **.99**
Thunderstrike 1 (**New!**) ... 2.95/**2.50**
Tor 1 (Kubert art - **New!**) . 5.95/**4.95**
Trouble with Girls 1(**New!**) 2.50/**1.95**
Uncanny X-Men 301 ..... 1.25/ **.99**
Untamed 1 (**New!**) 2.50/**1.95**
USAgent 1 (**New!**) 1.75/**1.50**
Venom 5 (**New! - Hot!**) ... 2.95/**2.50**
What If 50 (Hulk vs. Wolv) . $3/**2.50**
Wolverine 70 (**Hot!**) 1.75/**1.50**
X-Factor 91(Quesada art) 1.25/ **.99**
X-Force 23 (vs. Externals) 1.25/ **.99**
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Batman vs Predator Trade $6/ **4.95**
Cosmic Spidey Trade $20/**16.95**
Daredevil vs. Kingpin $13/ **9.95**
Death of Superman Trade $5/ **3.95**
Hulk: Imperfect Future 1,2 $6/ **4.95**
All new by Peter David & George Perez!
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Punisher & Black Widow $10/ **7.95**
Silver Surfer vs. Thanos .. $13/ **9.95**
All new 128 pgs! Silver Surfer 34-38!
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Wolverine Weapon X $25/**19.95**
Beautiful hardcover by Barry Smith!
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Contains original 1960's X-Men #1-5!

POSTERS

Cable Poster (**New!**) $5/ **4.50**
Death Poster (**New!**) $5/ **4.50**
Spidey vs. Venom (**New!**) . $5/ **4.50**
Superman Posterbook $3/ **2.50**
Wolverine (Quesada art) .. $5/ **4.50**
X-Men Swimsuit Poster $5/ **4.50**

ETM MEGA HITS!

Reg./ Sale

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Bagged collector set includes 8 exclusive pages!
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DC Cosmic Teams (Box) $36/**29.95**
Box contains 36 packs (288 cards) plus 1-6 true-color, multi-image Hologram cards! **Hot!**
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The hottest Image babes by the hottest artists!
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All new 6-part series by Jim Starlin & Ron Lim!
Issue #1 features a stunning gate-fold foil cover!
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Reg./ Sale

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New! Contains Silver Surfer #34-38! 128 pgs!
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All new! Spidey & the Punisher take on the deadly Sabretooth! 64 pages! Foil cover!
Superman: Panic in Sky Trade .. $10/**7.95**
Superman: Poster Gallery (32) $3/**2.50**
Superman vs. Doomsday Trade .. $5/**3.95**
Thunderstrike #1 (Foil Cover) $2.95/**2.50**
All new Thor! Great Holo-grafx foil cover!
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